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Sept. 18. Hippodrome, Huddersfield
Sept. 25. VACANT
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"THANK YOU, PHILLIPS," COMPANY.
Interview, "Leicester Chronicle."

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Engaged by Henry Rich, Esq.,
For Leads for Rep. Season,
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May 15, 29, June 12, 26, on.
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First-class Repertory would do excellent business in the Autumn.
E. G. FALCON, Fort Augustus, N.B.

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May 22, June 12, 19, 26, Aug. 21.
ONCE NIGHTLY.
Sept. 18, Oct. 9, 16, Nov. 6, Dec. 4, Jan. 29, Feb. 12, 19, on.

CHESTER, TWICE NIGHTLY.
Aug. 7.
ONCE NIGHTLY.
Sept. 11, Oct. 16, 23, Nov. 20, 27, Dec. 11, Jan. 15, 22, Feb. 12, 19, on.

NORTHAMPTON, TWICE NIGHTLY.
June 12, 19, 26, Aug. 14.
ONCE NIGHTLY.
Sept. 4, 18, 25, Oct. 9, 16, 30, Nov. 13, Jan. 8, 29, Feb. 5, 19, on.

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ONCE NIGHTLY.
Oct. 9, Dec. 11, Jan. 29, Feb. 12, 19, on.

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TWICE NIGHTLY.
First Vacant Date, April 9, 1923.

MILTON BODE, County Theatre, Reading.

NEW THEATRE, WINDSOR.
Licensee and Manager, J. E. Bull.
WANTED, First-class Attraction,
Oct. 2, on.

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WANTED, Biggest Attractions Touring, May 15, 29 (?), June 5, 12, 19, onwards, various. ANDREW MELVILLE, Grand Theatre, Brighton.

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Not Musical Comedy.

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Capacity, 650.
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Address, S. SLINGER, as above.

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Vacant August 28, Sept. 4, 18, 25.
One of the finest theatres in England.
One of the largest stages.
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GRAND
OPERA
HOUSE.
WANTED, First-class Companies, May 11 (three nights),
July 24 (six nights),
July 31 (six nights).
All vacant through obliging managers.
Apply, WILLIAM PEACOCK,
Theatre, Harrogate.

WEST PIER THEATRE,
BRIGHTON.
May 1 unexpectedly vacant.
WANTED, First-class Attraction.
Not Revue or Melodrama.
Wire, A. W. SCHOLEY, Manager.

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State terms, sharing. MANAGER, St. George's Hall, Falmouth.

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Coms., C. TAYLOR LAWSON.

COMPANIES WANTED.

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Musical Comedy and Dramatic Season.
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ATTRACTIONS,
ATTRACTIONS,
ATTRACTIONS,
From August, onwards.
From August, onwards.
From August, onwards.
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Two towns 6 miles apart.
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THEATRE ROYAL,
PLYMOUTH.
May 15,
May 15,
May 15,
May 15,
May 15,
Vacant May 15 Vacant.
May 29,
May 29,
May 29,
May 29,
May 29,
May 29.
WANTED, First-class Attractions.
J. M. GLOVER,
19, Sackville-street, W.

THEATRE ROYAL, BRISTOL.
WANTED, Strong, Powerful Once-nightly Attraction,
Monday next, May 1
(through transfer).
Also possibly May 8.
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Victory Hotel, Leicester-square, London, W.C.2, or Adams' Agency, 122, Shaftesbury-Avenue, W.1.

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Also July 17-19.
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Gloucester.

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A Very Big Attraction for
Aug. 7.
(Bank Holiday week.)
So that Mr. Owen Nares can transfer his date.
A. DOUGLASS.

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Capacity 650.
Summer bookings complete.
Now booking Autumn onwards, three days only.
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MUST HAVE REFINEMENT.
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G.T., DUBLIN, May 29, June 5, 12.
O.H., CORK, May 8.
G.T., SOUTHAMPTON, June 5.
G.T., SWANSEA, July 24.
P.T., WESTCLIFF, May 29.
L.T., NEWPORT, June 19, Aug. 7.
All vacant through obliging managers.
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June 5, 12.
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June 12, 19.
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Not Musical Comedy.

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"DADDALUMS."
Including Edward Irwin.
WANTED, First-class Theatres, May 22, 29, June 5, Aug. and Sept.

"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
May 22, June 26, July 3, 10, 24, Aug. 7, onwards.
Alexand Duma' Masterpiece,
"MONTE CRISTO."
Wanted, May 22, June 5, Aug. 7, onwards.

"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, July 24, Aug. 7, onwards.

"MARRIAGE BELLS."
By Andrew Emm.
Wanted, June 5, 26, July 17, Aug. 7, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

"A SPANISH ROMANCE."
Mus. Com.
WANTED, May 1 and 8, precede Plymouth.
Also May 22, 29, &c.
A first-class show guaranteed.
C. STEPHENSON,
This, Pal., Watford (return).

The "Real Thing" in Western Plays.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.
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Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
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"THE SKIN GAME."
(By arrangement ith Reandean, Ltd.)
WANTED, May 8, May 8, May 8.
All coms., PENRHYN FORSTER, 3, Pump-court, Temple, E.C.4. Wires: 15 Temple, London.

THE RENNEF PRODUCTIONS.
THE CHRISTY MINSTRELS.
WANTED, May 1, 8, 15. This is a big attraction (20 People)
Refer H. Bawn, Empire, Edmonton; T. W. Row, Newcastle, Pennington, Bootle, Mr. Clarence, Consett, "Uncle Tom's Cabin," can be staged in conjunction.
Big Cast. Splendid Production
S. RENNEF,
T.R., South Shields.
Next, 109, Brighton-rd., Gateshead.

WANTED, unexpectedly Vacant, Monday next. Also May 8.
Lancs or Yorks preferred.
"LIZZIE."
"LIZZIE."
The Show with a reputation.
Wire, King's Theatre, Gainsboro'.

ALBERT DE COURVILLE'S Production.
"THE VERY IDEA,"
with Easten Pickering.
WANTED, June 26, all July, Aug. 14.
HALDANE CRICHTON,
164, Alexandra-road, N.W.8.

WANTED Known, unexpectedly vacant Monday next. "All the Best." The small revue with a Big Kick. Refer this, P.H., Slough. Then wire, WHITWORTH, 17, Grosvenor-rd., Altrincham.

WANTED, First-class Theatres.
THE H. B. PHILLIPS OPERA CO. (Light N. Section, Carl Rosa Opera Co.), May 22 (Midland), and a few Autumn. A full company of unsurpassed excellence.
Sole Booking Managers,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

WANTED, Wanted, Wanted, owing to extension of tour.
VIOLA TREE
VIOLA TREE
and Company, from the Royalty Theatre, in "THE ELEVENTH COMMANDMENT."
"THE ELEVENTH COMMANDMENT."
First-class Theatres or Music Halls.
Once or Twice Nightly.
May 29, June 12, 19, 26.
May 29 June 12, 19, 26.
Nett receipts for eight weeks,
£4,076. £4,076.
HAROLD V. NEILSON,
Shakespeare Theatre, Liverpool.

WANTED, first-class Theatres.
Miss Ethel Warwick
in
"ZAZA."
Vacant May 22, 29, June 5.
Apply, R. HEATON GREY,
This week, Brixton Theatre, London.
Next week, Grand Theatre, Brighton.

WANTED, Monday next,
"SHIP AHOY."
"SHIP AHOY."
Printing ready.
Wire, GALLIMORE,
Playhouse, Fakenham.

WANTED, owing to starting Autumn tour earlier, for Arthur Gibbons' and Martin Henry's Company in London's Grand Guignol Plays, from the Little Theatre, London, July 17, 31, Aug. 7.
Apply, ARTHUR GIBBONS, West Pier, Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS,"
May 22 and 29,
June 8 (three nights), 12, July 3, Aug. 21, Sept. 18, and on.
ARTHUR GIBBONS, West Pier, Brighton.

THEATRES WANTED.

KATHARINE MORRIS
KATHARINE MORRIS
KATHARINE MORRIS
presents
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
G. E. Jennings' successful Comedy from the Aldwych Theatre.
By arrangement with Reandean.
All the original Scenery and Dresses.
WANTED, May 29, May 29, May 29. Also June 5, 12, and on.
ARTHUR KNIGHT,
Globe Theatre, Deal.
Next, Palace Pier, Brighton.

THOS. C. DAGNALL'S TOURS.
"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.
WANTED,
The following dates are Vacant for Autumn, 1922: Aug. 14 and 28, Sept. 25.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are Vacant in the various companies:
Aug. 14, 21 and 28, Sept. 4, Oct. 2, 9, and 30, Nov. 6.
All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

Ten Months' tour and playing to capacity everywhere.
"THERE YOU ARE, THEN."
"THERE YOU ARE, THEN."
"THERE YOU ARE, THEN."
With Teddy Morris,
Lily Hartley,
Pat Lynch,
and
Alabama Jazz Band.
Returns played everywhere.
Refer Mr. Russell, Elephant and Castle, re our return visit last week.
Return this week Coliseum, Portsmouth.
Macnaghten Tour booked May, June, July.
To oblige manager have
May 8 and 15 Vacant,
to follow Peterborough and precede Carlisle.
WANTED, May 8 and 15.
May 8 and 15.
May 8 and 15.
Wire,
MORRIS,
Coliseum,
Portsmouth.

WANTED, May 8,
Wanted, May 8,
Wanted, May 8,
to follow Wimbledon Theatre, for
"THE CHAPERON."
From Strand Theatre, London.
Star Cast.
Herbert Darnley.
Full London Company, including
Winifred Roma,
Fanny Wallace &c.
Once or Twice-nightly Halls or Theatres.
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61, Brixton-road, S.W.9.
'Phone, 2276 Brixton.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, young lady Vocalist, good voice, age 16 to 18, to join 2 Gents. in Musical Act. Write, CARMER, 170, Adelaide-rd., South Hampstead, London, N.W.3.

WANTED, first-class Baritone and Soubrette. Address, with terms and photos, letters only, GEO. DERRICKE, 88, Mayfield-road, Dalston, E.8.

WANTED, Two Smart Juvenile Leading men, for stock; dress well on and off. Full particulars in first letter. Apply ALFRED DENVILLE, Marlboro' House, Oldham.

WANTED, first-class Bass Vocalist, Quartette work; immediate London production. Letters, Box 189, "The Era."

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, Joint for Side Show, Illusion; used to show business; lady, slight, not over 5ft. 2in.; no travelling; long seaside season. FRANKLIN, c/o Armstead, 7, Market-square, Wolverton, Bucks.

WANTED, first-class, all-round Dancers for Revue. Apply, between 11 and 1, this Thursday and Friday, with practice dress, ARTHUR RIGBY, Assembly Rooms, Horns, Kennington.

WANTED, Smart Girl, 14 to 19 years, to join Family Act.
Box 169, "The Era."

WANTED, IDA LILLE.
All-round Dancers.
Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, young girl for Trick Cycle Act; one accustomed preferred.
Box 170, "The Era."

ARTISTS' WANTS.

WANTED, Engt. by Soprano (24) sea-side concert party; extensive and high-class repertoire; used to orchestra.
Box 96, "The Era."

WANTED, by Dramatic Soprano, Engagements.
Box 159, "The Era."

WANTED Known, BOBBY BRITTON, Dwarf Com., &c.; Com. Falls; Sing and Dance. Still at liberty; any show. 19, Arthur-street, W.

WANTED, by young Girl, to join theatrical company, to train for dancing.
Address, Box 198, "The Era."

MUSIC HALL ARTISTS WANTED.

WANTED, Girl or Boy (respectable) for Musical and Acrobatic Act.
Box 171, "The Era."

MUSIC HALL ARTISTS' WANTS.

WANTED Known, SIRLEX, Illusionist, Monday and on. Engagements anywhere; thoroughly up-to-date act. A man with a personality. Wire, The Palace, Gorseinon, Glam.

WANTED, Monday next (North preferred), CELLSUS, the White Wizard. The Brilliant and Beautiful Act of Wonderment, in three scenes. Comedy and Novelty throughout. A very reasonable Feature Act. Always a success. Returns everywhere. Six Sheets. Wire, Electric Theatre, Dumfries (fourth return).

WANTED, Monday, by
STEELE and ROSS,
in their Great Comedy Sketch,
"Oh! What a Wife."
15 minutes. More laughter than a Chaplin picture. Wire, Victory Theatre, Ripley, Derby.

WANTED, May 8, by HOLT TRIO,
Refined Musical Act.
This, Arcadian Pavilion, Leeds.
Next, Palace, Blackpool.

WANTED, May 15, by ATLAS-VULCANA GIRLS, one, two, three, four, or five turn. Sal. or share. April 24, Hip., Burslem, Staffs; May 1, Ilkeston.

CIRCUS ARTISTS WANTED.

GINNETT'S CIRCUS, LTD.
Tenting Season, starting May 8, 1922.
WANTED Riders, with own horses, Acrobats, Animal Acts, Arab Troupes, Trapeze Artists, any novelties, that can perform in a ring. Artists known to me please write or call, 10.30 and 5 p.m. Full particulars first letter, rock bottom terms, no offers. Artists please mark letters "Artists."

GINNETT'S CIRCUS, LTD.
Summer Stock Season, from June 19, for twelve weeks.
Wanted, Circus Artists, all lines, for seaside season. Those that can change their Acts and used to stock preferred. Must play in spectacles if required.
Silence a polite negative.
All communications must be addressed to CLAUDE GINNETT, Managing Director, 11, Denman-street, London, W.1.

WANTED, Two smart Clowns to perform during the Sports on July 12 next at Dorchester; good prices paid for exceptionally good men. Direct applications, giving particulars of performance and fee required invited by SERGT. S. V. BAIGENT, Secretary, Dorset Constabulary Athletic Club, Dorchester, Dorset.

WANTED, by Sylvester's Circus, staff in all lines. Only those used to this business need apply. Tent hands must be able to assist in regular duties, smart, reliable. Also Grooms, Check-takers, Properties, Linksmen, programmes, &c. Those able to make themselves generally useful only entertained. Apply, GENERAL MANAGER, 64, Haymarket, S.W.1.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, high-rope sensation. An ideal gala attraction. Now at liberty for circuses, Open-air Carnivals, and Galas. 111, Rusholme-road, C.-on-M. Manchester.

WANTED Known, WEBSTER and ALDWIN, the Lady Bending Contortionist, and the Sailor Posturer; at liberty May 8, onward, for Circus, Revue, or Acrobatic Troupe. C/o Manes, Butchery, North Walsham Norfolk.

SHOWMEN'S ADVERTISEMENTS.

WILMSLOW CARNIVAL, July 1, 1922.
WANTED, Artists, for outdoor Fête, such as Trick Cyclists, Tight-rope Walkers, &c. Apply, W. E. LEA, Hon. Sec.

MUSICIANS WANTED.

WANTED, smart Musical Director, Piano, good Orchestrator and strict in his department; open immediately; long tour. Lowest terms, references, &c., first letter, J. E. BLERIOT, Theatre Royal, Stockport.

WANTED, first-class Violin-Conductor (lady or gent.), for Trio; Pictures only; twice nightly; two matinées. Particulars, lowest terms, library, REYNOLDS, Royal Electric, West Hartlepool. Abstainers preferred.

WANTED, for first-class Picture House, Violin (Repet.), capable of leading; hours 4½ daily (no Sundays); £4 16s.
State age,
MUSICAL DIRECTOR,
13, Irthing-street, Carlisle.

WANTED, FOR VICTORIA CINEMA, NEW NORTH-RD., ISLINGTON, A FIRST-CLASS REPET.; MUST BE ABLE TO LEAD IF REQUIRED (LADY OR GENT.); MUST HAVE GOOD TONE AND GOOD SIGHT READER; OTHERS NEED NOT APPLY; AUDITION, WED., 11 O'CLOCK. STEVENS, M.D.

WANTED, exp. Rep. Violin, lady or gent., to be able to lead if neces. Write or call, MUSICAL DIRECTOR, 3-5, or 6.30-10.30, Brick-lane Palace, Brick-lane, E.

WANTED, Leaders, with libraries; Second Violins, 'Cellists, Pianists, and Double Basses, for May to October session, Liner Orchestras. Interviews only. ALFRED RIESS NATIONAL ENTERTAINMENT ASSOCIATION, 18, Charing Cross-road, W.C.2.

GINNETT'S CIRCUS, LTD.
(Tenting Season.)
WANTED, Leader to supply complete Brass Band. Wanted, all brass instruments and Drummers to communicate at once to
CLAUDE GINNETT, Managing Director, 11, Denman-street, London, W.1.
Mark letters "Musicians."

WANTED, open Monday, Leader, £3 10s.; Bass, £3 5s.; mats., half sal. Also Rept., Trombone, and Drums, May 14, M.U. Age and refs. to CONDUCTOR, Palace, Scunthorpe, Lincs.

WANTED, good Leader.
Terms, refs., &c., to
MANAGER, Royal, Peterborough.

WANTED, Musicians at first-class Variety Halls
NEW CROSS EMPIRE (LONDON).
Leader.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Hall

WANTED, good Violin-Leader, with library for Trio; no Sundays. Apply after 2 o'clock, ELECTRIC CINEMA, High-road, Chiswick.

WANTED, for high-class cinema, Leader-Violinist and Rep.; must be artist; 6 days. Apply, MUSICAL DIRECTOR, Fulham Grand Theatre, S.W.

WANTED, first-class Leader, for cinema; 6 days, afternoon and evening, no Sundays. Apply, with instrument, any morning, 10-12, 30, Ion-road, Thornton Heath.

MUSICIANS WANTED.

WANTED, first-class Leader-Violinist, to open immediately, tour. Box 112, "The Era."

WANTED, immediately, Violin-Leader, Cinema; 6 evenings; £4 15s.; must be experienced. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, Violinist, to complete Trio, for hotel; seaside, near London; average 4½ hours daily; seven days; tea and dinner provided; good players. State lowest terms. Box 175, "The Era."

PALLADIUM, SOUTHPORT.
WANTED, Solo Cornet, to open May 15, and Leader, to open May 8; M.U. Both must be used to high-class Varieties or useless. Permanent. Age, refs., &c., to HERBERT STEELE, Musical Director.

WANTED, Saxophone Player for Vessel, E flat, alto or C tenor, flat pitch instrument. Audition required. Particulars on application to C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Euphonium or Trombone for Dupreno's Circus; terms, £3 5s. per week. Thursday, Brecon; Friday, Hay, South Wales. Apply, LEADER.

WANTED, immediately, young lady 'Celliste for smart restaurant, county town, Midlands. Apply, MADAME MAY WALTER ORCHESTRAS, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, experienced 'Celliste, for hotel trio, for summer season; commence Whitsun. State terms. Apply, Box 199, "The Era."

WANTED, a fine Cellist (male), for London hotel.
Apply, Box 182, "The Era."

WANTED, 'Cellist, Drums, &c.; open May 27, East Coast; 5 hours, including Sundays. Terms, particulars, to MUS. DIR., 36, Catherine-street, Liverpool.

WANTED, good 'Cello, for Palace Theatre, Plymouth. High-class Variety and Revues. Age, terms and references, to MUSICAL DIRECTOR.

WANTED, good 'Cello, lady or gent.; commence Monday next. Write, with copies of references, to MANAGER, Playhouse, Guildford.

WANTED, for first-class Variety Theatre in Scotland, 'Cellist. Applicants must be experienced in twice-nightly variety and thoroughly competent. Write, with full particulars, copies of references, &c., to Box 209, "The Era."

WANTED, good 'Cellist; London cinema; evenings only. State salary and full particulars to Box 208, "The Era."

VIOLA.

WANTED, first-class Viola, to commence May 21; must be thoroughly conversant with high-class programmes.

18 performances of 1½ hours weekly.

Age, references, and lowest terms, to
H. C. BURGESS,
The Cove Orchestra,
Weston-super-Mare.

WANTED, to open May 8, Flautist; pictures; evenings only; must be used to good programmes. Apply, stating age, with refs., &c., to BERT PHILLIPS, Grand Theatre, Aberaman, Aberdare, S. Wales.

WANTED, first-class Orchestral Organist (reed), for high-class cinema; must be thoroughly experienced. Terms and refrences to MANAGER, Coliseum, Newport, Mon. No objection to non-Union men.

WANTED, for S.W. cinema, good Pipe Organist; soloist; Sunday evenings only. Apply, MUS. DIR., Fulham Grand Theatre, S.W.

WANTED, Orchestral Organist, gent. (reed organ); no Sundays; commence Monday next. MANAGER, Apollo Picture Theatre, Wimbledon, S.W.

WANTED, immediately, young lady Orchestral-Pianist for smart restaurant, County town, Midlands. Apply, MME. MAY WALTER Orchestras, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, to open May 8, first-class Orchestral-Pianiste, male or female; must be tip-top sight reader, and thoroughly used to high-class orchestral music. Write, stating terms, refs., &c., for 6 days with matinées daily, to MANAGER, Alexandra Picture Theatre, Coventry.

WANTED, first-class Orchestral Pianist, to open Monday, May 1; continuous performance; six days weekly. All coms. to THE ACADEMY, West-street, Brighton.

WANTED, Pianist and 'Cellist, to co-operate with Violinist (50), form Trio for mutual advantage; any bus.; equal terms; good readers and abstainers. Box 190, "The Era."

WANTED, Pianist, also Trombone, to combine String Bass; preference given to humorous gents willing to work up for Jazz. Particulars to Box 205, "The Era."

WANTED, immediately, brilliant Orch.-Pianist, 2 mats., 6 evenings, £5; also Organist (Harm.), 6 evenings, £4; Cinema; must be experienced. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, good Banjoist, for Jazz Band; hotel, seaside; aft. and ev.; must be good players; experienced in Jazz. Lowest terms; seven days. Box 174, "The Era."

SERGEANT DRUMMER.
WANTED, by a Territorial Battalion in the West Riding of Yorkshire, a competent Sergeant Drummer; must have held appointment in Regular Unit, and be able to produce good reports; pensioner preferred. Employment will be found to make pension up to a fair wage. Apply, Box 145, "The Era."

WANTED, first-class Drummer with own Tymps., for Cinema, open May 1; 6 evenings, 1 matinée; no Sundays. Apply, stating age, experience, and salary required, to MUSICAL DIRECTOR, Palmadium, Palmers Green, N.13.

WANTED, FOR SMART TERRITORIAL BATN., INSTRUMENTALISTS, for full MILITARY BAND. Usual conditions of enrolment. An exceptional opportunity for keen musicians. Additional scope for engagements with private band. APPLICATIONS to GILBERT DOWELL, A.R.C.M., L.R.A.M.
Headquarters 7th Middx. Battn., Priory-road, Hornsey, N.

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WANTED, all instruments. Military, for a long tour. All previous contracts were cancelled. Will they apply again. Commence definitely May 8. Apply by letter, 12, Little Pulteney-street, W.C.

WANTED, Jazz Trumpets, Saxophones, and Trombones. Smart Jazz Musicians; tip-top men only. Others don't waste time. SHEERE & SMITH, Gloucester-mansions, Shaftesbury-avenue (third floor).

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WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).
Special advantages offered for inexperienced Drummers. Coaching for Classical and Jazz work provided. Drums and effects on premises.
Instruction given in standard works. Tavan arrangements, &c
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ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.
Violin and Piano Lessons given.
Appointments found.
This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer. Touring Manager for Vert's Agency, Cork-street, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thèbaud, &c., &c
Summer and Seaside Orchestras now being arranged. All Artists apply
Managers can hear and engage any number or single Artists at above Studios.
Members of the Orchestral Classes already booked under contract for the summer. Interview and audition any morning except Saturdays.
Complete Orchestra, Trios, and Deputies provided at shortest notice.
Artists wishing for good Deputies for summer season apply immediately.
All instruments provided.

All Applications for Classes, Orchestras Trios, Registration (for engagements) to W. E. BOYCOTT.

WANTED, for John Duffy and Sons' Circus, Bandsmen, to open at once. Wire or write to
Hay, Breconshire.

WANTED, 4 1st Fiddles, 4 Violas, and Tymps., to complete Symphony Orchestra, with view to coming engagements; semi-professionals. Apply, E. CAPLIN, 13, High-st., Acton, W.

WANTED, for Woodhall Spa, band of four men, for eight weeks, from Saturday, July 8. For particulars, apply Mr. J. INGHAM, Secretary, Public Band Committee, Woodhall Spa.

WANTED, at once, good Amateur Musicians, to join the Regimental Band of the 2nd London Regt. (Territorial Army). Write, BANDMASTER, 55, Millbrook-road, E. Brixton, S.W.9.

WANTED, for high-class continuous Picture House (North), all classes of Musicians. State terms and copies of previous references. Box 160, "The Era."

WANTED Known, Orchestral Classes, Violin, Viola, Banjoline, and Piano Lessons. Pupils trained for the Profession. Engagements obtained. ALGERNON CLARKE, Conductor. The London Concert Orchestra, 23, Lonsdale-rd., Barnes, S.W. Telephone, Hammersmith 1566.

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Trios, Quartettes, Full Orchestras, and Single Instruments supplied at shortest notice.

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WANTED, good Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-st., W.C.2.

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" " " " " " Trio " " ... 3/-
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WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox incidental Music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

WANTED Known,
MUSIC ON HIRE.
The finest music obtainable is constantly being added to our library. We are right up-to-date; you can be; and our charges are *not* above others. Our library is open to inspection, by appointment, and includes works by all the old and present-day masters.
CINEMA MUSIC LIBRARY,
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WANTED, Artists, to act as Agents for the Milgrom Pianos. Liberal commission to those who can introduce cash buyers. As we are the makers we are able to sell a sound, modern piano for 30 guineas. Further particulars from A. E. MILGROM CONCERT DIRECTION, 324, Regent-street, W. Works, 28-30, Mile End-road, E. 'Phone, Langham 2714.

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WANTED, Engagement as Mus. Dir., Leader in Cinema, by good experienced Violinist; splendid library. Box 155, "The Era."

WANTED Known, Musical Director and Leader-Violinist wants change; late of Ritz Hotel, Marble Arch, Pavilion, &c.; smart appearance. Speciality, fitting pictures. Thorough knowledge of hotel playing.

First-class offers only.
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WANTED, Engagement, M.D. (baton only); Second Violin or Viola; exp. any bus. CHAPMAN, 141, Hampton-road, Southport.

WANTED Known, FRED SAKER, Mus. Director, at liberty May 8; conclusion of "Mary" tour; 16 years' exper.; any line. Pianist, arranger, and composer This, Opera House, Leicester Next, Empire, Chatham.

WANTED, seaside engagement by well-known Concert Conductor.
Box 165, "The Era."

WANTED, by experienced Conductor-Pianist, Composer, Arranger, resident Engt. R. ALLEN, 110, Caerleon-road, Newport, Mon.

WANTED Known, exp. and reliable Conducter-Violinist or Leader, dis. (through closing); would deputise; any business; ext. lib.; high refs. CONDUCTOR, 5, Westbrook Villas, Darlington.

WANTED, Season Engagement by well-known Solo Violin-Conductor and his Orchestra.
Unexpectedly disengaged. Seaside preferred. Box 55, "The Era."

WANTED, Engt. by first-class Pianist-Conductor; 15 years' experience; up-to-date library. Highest references. MUSICAL DIRECTOR, 87, Lumsden-street, Bolton.

WANTED, by smart, up-to-date Pianist-Conductor; Resident position, Theatre, Variety, Cinema, Hotel, or Café; ex. refs.; sober and refined. Best offers to M. D., 101, Promenade, Bridlington.

WANTED, Resident Position by known smart Pianist-Conductor; South preferred; theatre, variety, kinema, hotel, dance; library; could provide orchestra. CONDUCTOR, Garden Cottage, Prospect-place, Hastings.

WANTED KNOWN, LEONARD GAUTIER, THE WELL-KNOWN CONDUCTOR, COMPOSER, &c., AT LIBERTY SHORTLY. THIS HIPPO., QUEEN'S PARK, MANCHESTER.

WANTED, Engt. by Leader-Conductor; brilliant concert soloist; West-End experience; expert picture fitter; large, high-class library; hotel or cinema.

Disengaged.

For press notices and references address
NORMAN NELSON,
37, Howley-place, London, W.2.

WANTED, cinema engagement by Repet. Violiniste (lady); thoroughly experienced; would deputise. Box 184, "The Era."

WANTED, Cinema Engt. by lady Violin, Repet.; deputising or afternoon work only; London. Mod. terms. V. C., 4, Chepstow-crescent, W.11.

WANTED, Engt. as Violin, Repet. or Second, fine quality tone, exp.; reliable; any business; dis. May 1. H. FOREMAN, Hippo., Hamilton, N.B.

WANTED, Engt. by first-class Repet. Violinist, young man; good ref.; exp.; Scotland preferred; distance no object. VIOLINIST, 33 Fife-road, Darlington.

WANTED Known, Violinist-Repetiteur wants work; fully experienced. 'Phone, Putney 282. 45, West Hill-road, Southfields, S.W.18.

WANTED Known, Rep. Violin, double Viola; strong tone both; play 'cello parts on viola if required.

M.U.; 3 years last place.

S. SHARPE,
Tontine House,
Kirby Moorside.

WANTED, Engt. by Leader-Violiniste (lady); thoroughly experienced cinema; open Monday; distance no object. VIOLINISTE, 3, Jubilee-st., Llandudno.

WANTED, Engagement by thoroughly experienced 'Cellist. 8, Houghton-place, Mornington-cres., London, N.W.

MUSICIANS' WANTS.

WANTED KNOWN, THOROUGHLY EXPERIENCED VIOLINISTE-LEADER AND 'CELLISTE, AT LIBERTY FOR SHORT ENGAGEMENT OR DEPUTISING; HOTEL, CAFE, OR CINEMA; EXCELLENT LIBRARY; TRIO IF DESIRED. BOX 135, "THE ERA."

WANTED, Engagement by First-class Violin-Leader.
Box 163, "The Era."

WANTED, Engagement by well-known Violin-Leader and Soloist, with big library. Write, Box 187, "The Era."

WANTED, through closing, Engt. as Leader, First or Second Violin; any bus.; present position 10 years. CHENEY, Empire, Bedford.

WANTED, engagement, in London only, by first-class Violin-Leader. Write, M. O., 5, Hawkins-street Buildings, Flat 13 and 13a, Stepney, E.1.

WANTED, Engt., Leader or Rep.; any business; London or suburb; late Leader Corner House. VIOLINIST, 40, Burghley-road, N.W.5.

WANTED, engagement by first-class Leader and Soloist Violinist, in cinema. Box 183, "The Era."

WANTED, Engt., known Violiniste-Leader and Pianist (two), or Trio, experienced Cinema or Café; own large library over 2,000 numbers; excellent references; distance no object. Reasonable terms to HAMILTON, 49, Greys-rd., Eastbourne.

WANTED, by first-class VIOLINIST-LEADER, CONCERT SOLOIST, MUS. DIR., Engt. in Cinema, London or subs.; with or without own musicians; splendid library; fitting pictures a speciality; moderate terms for comf. engt. MUS. DIR., 55, Wray-crescent, Tollington Park, N.4.

WANTED, Violiniste-Leader or First Violin, fully experienced in theatre and cinema work, desires Engagement; ex. refs. DAVIES PUBLICITY, 13, Victoria-street, London.

WANTED, Engagement by first-class Violinist (Leader), any business; distance no object. 20, Gosfield-street, Gt. Portland-st., W.1.

WANTED, Engt. by First-class Violinist-Leader, also Soloist; library 3,000 numbers, including Tavan, Alder, and Mouton arrangements; present engt. expired through unforseen circumstances. Letters to FREDERICK G. FLEMING, 6, Brading-road, Brixton-hill, S.W.2.

WANTED, Engt. by first-class Leader-Violinist, with extensive library, for Cinema; moderate terms. 30, Woodstock-avenue, Golders Green, N.W. Telephone: Finchley 1782.

WANTED, engagement by well-known Violin-Leader and Soloist, with small Orchestra; seaside hotel only. Apply, Box 166, "The Era."

WANTED, Engt. by exp. Violiniste, pupil of late Dr. Joachim; disengaged after May 6; any direction; cinema or café. THORPE, 48, Rothes-road, Dorking, Surrey.

WANTED, Engt. by experienced lady Violiniste, with excellent library; hotel or cinema; good references. 5, Shottendane-road, Fulham, S.W.6.

WANTED, engagement by young lady Violiniste experienced; season or ordinary engagement.
Box 203 "The Era."

WANTED, Engagement by Violinist; good tone; able to double Piano; experienced. Box 148, "The Era."

WANTED, by VIOLINIST (can double VIOLA), Engagement, any business. VIOLINIST, c/o THE LONDON MUSIC LENDING LIBRARY, 28, Lonsdale-rd., Barnes, S.W. Telephone: Hammersmith 1566.

WANTED, Engt., good Second Violin, thoroughly experienced theatre or variety bus.; good refs. VIOLINIST, 6, Woodland-villas, Rensburg-street, Hull.

WANTED Known, disengaged, Violin or Viola, any bus.; M.U. CHATFIELD, 76, Norris-road, Hillsboro', Sheffield.

WANTED, Engt., exp. Violin and 'Cello. Refs.
BRYANT,
10, Castle-road, Bedford.

WANTED KNOWN, JOSEPHINE HAUT, 'CELLIST, VIOLETTE HAUT, FLAUTIST. BRILLIANT SOLOISTS AND ORCHESTRAL PLAYERS. DISENGAGED MAY 20th. ADDRESS TILL THEN, WESTER COTTAGE, COMBE MARTIN, N. DEVON.

DANCE MUSIC.
WANTED Known, Violinist has Sat., May 6, open; just concluded season engagement; also some week-nights. A popular programme from memory or score; big own library, with or without own (lady) pianist; drums if required. Private Dances speciality. Write, MR. J. HENRY, "Shipley," Hutton-grove, North Finchley, N.12.

WANTED, Re-engt., experienced Violinist; evenings pref. Apply, VIOLINIST, c/o Simpson, 94, Cottenham-road, Upper Holloway, N.

WANTED, Engagement by Violinist, gent., exp., young, good tone, appearance; refs.; seaside or country; any bus.; Rep. or 1st., except cinema. 70a, Murry-rd., Ealing, W.5.

WANTED, by Violinist and Pianist (gents., abstainers). Per. Engt.; South-E. Coast; open end of May; matinées or evenings only (not both); been playing together over two years; own library; terms 55s. each per week. All offers to ROSSE, c/o Mrs. Fermor, High House, Harwich, Essex.

WANTED, Engt. by Violinist, good player, but no previous experience; cinema preferred; gent. 18. VIOLINIST, 79, Driffield-road London, E.2.

WANTED, Engagement by Violinist, Cinema or Dance business; good library; terms moderate; can provide pianist, &c. Box 195, "The Era."

WANTED KNOWN, FRENCH HORN AT LIBERTY MAY 1 (END OF WINTER SEASON). APPLY, F. RABOTTINI, MUNICIPAL ORCHESTRA, PAVILION, TORQUAY.

WANTED, by good Cornet, young, permt. Engt., orchestra. F. B. PORTER, 31, Chichester-road, Edmonton.

WANTED, Engt. by exp. Solo or Second Cornet; any bus.; theatre or variety; summer engt. pref. CORNET, 154, Wheatland-lane, Seacombe, Cheshire.

MUSICIANS' WANTS.

WANTED, by Cornet, re-engagement with Military Band for season; first or second. BERRY, 4, Worcester-street, Bolton, Lancashire.

WANTED, Engt. by Solo Cornet; excel. refs.; reliable and exp. in any bus.; can open at once. Address, CORNET, c/o Mrs. Whitehouse, 14, Rawson-street, Harrogate.

WANTED, Engt. by good, reliable First Cornet; any business; steady; M.U. terms. CORNETTIST, c/o 3, Clifford-street, C.-on-M., Manchester.

WANTED Known, Cornet, at liberty; fully experienced; Music Hall, Theatre, or Symphony Orchestra; late Moss' Empires, L.T.V., &c.; age 30. CORNET, 15, Downe-st., Driffield, Yorks.

WANTED, by Solo Cornet, summer Engt.; first-class offers only. Vacant shortly. CORNETTIST, Box 204, "The Era."

WANTED Known, Advertiser, late Solo Cornet famous Line band, will give £5 to anyone finding him permanent job, London, if accepted; Second Cornet preferred. Apply, Box 202, "The Era."

WANTED, by Solo Clarinet, full experience Military Band for 20 years, also Variety Orchestra for past two years, offer of permanent engagement. Military Band or Cinema. Willing to accept any time. Country town or seaside. Reasonable offer accepted. Good reference.
A. MILLER,
64, Moorland-road, Bargoed, Wales.

WANTED, by Clarinet, engagement, experienced; disengaged; M.U. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, Engagement by Clarinettist high or low pitch. C. WOODWARD, 24, London-street, Brighton.

WANTED, Engt. by good, exp. Clarinet, either pitch; any bus.; season or perm. C/o USHER, Coldharbour, Hythe, Kent.

WANTED KNOWN, PRINCIPAL CLARINET, "MUNICIPAL ORCHESTRA," TORQUAY, DISENGAGED MAY 1 (end of winter season); excellent refs.; either pitch. A. G. FULLER, Pavilion, Torquay.

WANTED, Short Summer Season or Deputising (Coast preferred) by experienced Clarinet, any business; high and low pitch; highest refs. ELLIOTT, 47, Adela-avenue, West Barnes, New Malden, Surrey.

WANTED Known, Clarinet, Disengaged; thoroughly experienced any business. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED Known, open for Seaside Engagement (orch. pref.), Solo Clarinettist.
WHITTAKER,
Theatre, Golden Hill, Staffs.

WANTED, Engagement, good Clarinet, or E flat; combine First Violin; at Sberty. CHIVERS, Oriental Parade, Woking.

WANTED Known, Solo Clarinet, disengaged, any business. GORDON, 54, Milward-road, Hastings. (Please state terms.)

WANTED, Engagement by thoroughly experienced Clarinettist, high or low pitch. 30, Yerbury-rd, Holloway, London, N.

WANTED, Engagement by thoroughly experienced Clarinettist, high or low pitch. 8, Houghton-place, Mornington-cres., London, N.W.

WANTED, BY FIRST-CLASS CLARINETTIST, BRILLIANT SOLOIST, cinema or summer engagement.
Excellent ref.
High or low pitch.
Box 201, "The Era."

WANTED, Engagements, String Bass, anything orchestral. CARTER, 37, Mildmay-rd., Romford.

WANTED, engagement, at liberty, Bass, Violin, or Viola; any business. DEAN, 26, Regent-street, Eccles, Manchester.

WANTED, engagement by Double Bass, good; any bus. Offers to J. C., 19, Lothian-road, Brixton.

WANTED, by Double Bass, 15 years' experience, Seaside or Deputising, Lib. May 1. BASSO, Royal, Bury St. Edmunds.

WANTED, Engt. or Deputising, by String Bass, any business. BASSO, 57, Gt. Cambridge-st., Hackney-rd., London, N.E.

WANTED, Summer Engagement by Lady Trombone Player, combine piano; any business. N., 14, Rowfant-road, Balham, S.W.

WANTED, Engagement, by Trombone (combined Euph. and Bombardon). Experienced any business. 153, Lillie-road, Fulham.

WANTED, by experienced Trombone, engagement with good Jazz Combination. B., 84, Leathwaite-road, S.W.11.

WANTED Known, first-class Solo Trombonist, large and varied experience; 15 years in last situation; full inquiries invited. ARTHUR TRUMAN, Grand, Derby.

WANTED, Engt. by Trombone; exp.; town or season's engt. Terms. SMITH, 5, Cobden-street, Greenbank, Blackburn.

WANTED, by Trombonist, expd.; Grand Opera or good tour; ex. refs.; join at once. HOARE, 5, Giles-street, Longsight, Manchester.

WANTED, Engt. by experienced Trombone Player; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED, by Trombonist, Re-engt. with Military Band; would play bass trombone. TROMBONIST, 90, Upper Clapton-road, London, E.5.

WANTED, Summer Engagement by experienced Bassoon; first-class references. Please state terms. Box 137, "The Era."

WANTED, by Saxophonist (C natural Tenor); thor. exper. all branches; play violin or 'cello parts, double 1st violin; late of Scarboro', Sunderland, Whitley Bay, &c.; Summer or Perm. SAXO, 25, Market-st., Blyth.

WANTED, summer engagement by experienced Saxophonist; any business. W. HARTLEY, c/o Thomson, 291, Sauchiehall-street, Glasgow.

WANTED, by E flat Alto Saxophone, dance engagements, &c. G. K., 16, Arthur-road, Stoke Newington, N.

WANTED Known, Saxophone; just completed long tour; at liberty for engagements. 36, Dorset-st., Baker-st., London.

WANTED, engagement by 'Celliste (lady); thoroughly experienced; London or suburbs. 212, Brixton-road, S.W.9.

WANTED, Engt. by 'Celliste, Cinema, London.
Write, 500, Fulham-rd., Fulham, S.W.6.

WANTED Known, immediately, by 'Cellist-Vocalist (lady, A.R.C.M.), Engt., West of Eng. preferred; library if required, or deputising London; thoroughly exper. good music. Box 177, "The Era."

MUSICIANS' WANTS.

WANTED, by 'Celliste, engagement, Trio or Quartette; London or seaside. MISS INGA WAINE, 31, Edridge-road, Croydon.

WANTED Known, 'Cellist, gent., liberty, Pictures only; England. Write, 'CELLIST, 47, Nicholls-street, Coventry.

WANTED, by competent 'Cellist (male), perm. cinema Engt., London. Disengaged May 1. Apply, 'CELLIST, 47, Upper Brockley-road, S.E.4.

WANTED, Engt. by first-class Solo and Orchestral 'Cellist; good tone and executant; Hotel, Café, or Cinema; thorough knowledge of Tavan, Alder, Mouton, &c.

Open immediately.

'CELLIST,
27, Edward-st., Stockton-on-Tees.

WANTED, engagement as 'Cellist; pictures or good variety engagement; good references; to open May 1. [illegible] 'Cellist, 1, Lancashire-street, Morecambe.

WANTED, engagement as first-class 'Cellist; any business; perm. or season; to open May 1. 'CELLIST, 7, St. John's-terrace, White Lund, Morecambe.

WANTED Known, 'Cellist, disengaged; London; evenings only; or away, afternoons and evenings; cinema preferred; fine tone; soloist; Tavans, &c. HAROLD NELSON, 37, Howley-place, London, W.2.

WANTED Engt. by 'Cellist. Audition. 'CELLIST, 21, Gatling-road, Plumstead, S.E.18.

WANTED Known, E. A. PARKER, 'Cellist, disengaged; hotel, café, or pictures. 9, Duckett-road, Finsbury Park, N.4. 'Phone, Hornsey 1943.

WANTED, Engagement by thoroughly experienced 'Cellist. 30, Yerbury-rd., Holloway, London, N.

WANTED, by experienced 'Celliste, seaside Engt., South-West Coast preferred, but not essential. 24, Manchester-street, W.

WANTED, Engt., Oboe; combine First Violin or Second Cornet. W., 47, Richmond Park-road, Kingston-on-Thames.

WANTED, by Flautist, to join Professional Trio or small Orchestra. Box 167, "The Era."

WANTED Known, good Flautist and Clarinet, at liberty through closing down, May 8; together or separate. Apply, Crown Theatre, Eccles, Manchester.

WANTED, Engt. by gent. Flautist; excellent player; both pitches; perm. season or dep. Agents and others write. FLAUTIST, 46, Manor Park, Lee, S.E.13.

WANTED, by experienced Orchestral Pianist-Organist, Deputy Cinema Work, for single days; permanent or temporary. Address, "BRITON," Box 488, "The Era."

WANTED, Engt., by Pianiste-Organiste; orch. or solo; pipe or otherwise; would deputise. PIANISTE, 210, Clapham-road, S.W.9.

WANTED, Engt., exp. Orch. Pianiste-Organiste (pipe or reed); London suburbs. 28, Vant-road, Tooting, S.W.17.

WANTED Known, Organiste, experienced in first-class work. Address, N. S., "Taymount," Queen's-road, Forest Hill, S.E.

WANTED, Engagement as Organist (reed), in Cinema Orchestra, by experienced lady; can play from 'Cello and Second Violin parts; also assist with Piano. London and suburbs only. Box 742, "The Era."

WANTED, by brilliant Concert Organist, permanent sit. in Cinema; would also be willing to relieve at piano, or do both; prefer solo work on organ; can make most of the popular piano music suitable for organ; would undertake entire charge of orchestra if desired; at present playing a large 3-manual tubular pneumatic organ by "Hill, London," in large Church. Pupil of one of England's greatest musicians.

Apply, first instance,
giving best terms, to
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WANTED, by Accompanist and Solo Pianoforte, summer season; seaside pref. ARNOLD, 124, Tottenham Court-road, W.1.

WANTED, by lady, L.L.C.M., to join good orchestra; had experience as Orchestral Pianiste. Moderate salary. DAVISON, c/o Josseron, 25, Red Lion-street, Holborn, W.C.

WANTED Known, OLGA HEATH, Solo or Orches.-Pianiste, wants Seaside Season Engt., lib. now. 65, Albion-rd., Welligate, Rotherham.

WANTED, Seaside Season by well-known experienced lady Pianiste, lib. now; all letters answered. C/o FISHER, 65, Albion-rd., Welligate, Rotherham.

WANTED, re-engt. by first-class experienced Orchestral Pianiste; ref. Box 178, "The Era."

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WANTED, by Orchestral and Solo Pianiste (M.U.), permanent engagement; thoroughly experienced in dramatic, variety, and picture work; long and reliable references. MISS L. SPEARING (Cert.), R.A.M., 11, Ashburnham-road, Bedford.

WANTED Known, first-class Concert Pianist wishes to gain experience in cinema orchestral work; willing to accept wage accordingly for time being. Offers to MADAME HELENE, 59, Church-road, Islington, N.1.

WANTED, by Pianiste, good accompaniste; concerts, auditions. Singers coached. MISS GRAY, 29, Coram-street, W.C.1.

WANTED, Deputising by exp. Orchestral-Pianiste, Café or Cinema.

E. L. A., 85, Wellesley-rd., Croydon.

WANTED, Engt. by known Orch.-Pianiste, thoroughly experienced; good sight reader. 25, St. Albans-rd., Harlesden, N.W.10.

WANTED, Engt. by exp. Orchestral-Pianist and Accompanist, Season or Permanency. MISS MARIE BELL, 84, Leathwaite-road, Battersea Rise, S.W.11.

WANTED, Engt. by exp. Relief Pianiste; combine organ; would deputise PIANISTE, 107, Pentiman-road, Clapham.

WANTED Known, brilliant Pianiste, Orch. and Relief; exp.; would dep. MISS A. B., 136, Elgin-av., W.9.

MUSICIANS' WANTS.

WANTED Known,
MISS GRACE SEWELL,
Brilliant Accompaniste and Coach.
19a, Marylebone-road, N.W. Langham 1426-7.

WANTED, by brilliant Pianist, orch. and solo, Re-engagement, cinema, café or dance work; ex. refs.; own Library; can double reed organ. EDITH DAWSON, 10, Southwick-street, W.2.

WANTED, Engagement by thoroughly experienced Orchestral-Pianiste, Cinema. 12, Maple-st., W.1.

WANTED, by Accomp. to Prof. of Singing, Engagement as Accomp. or Orchest. Pianist during Vac., July to Sept. Good Press and refs. G. WIGHTMAN, 11, Fodderceau-road, Ipswich.

WANTED, Engt. by young man as Pianist for Concert Party for Season Tour.
Box 161, "The Era."

WANTED Known, Relief Pianist Vacant. Write, PIANIST, Flat 4, 34, Gosfield-street, W.

WANTED, Engagement by Pianist-Vocalist (contralto) and Gent. Violinist; experienced; seaside or country; hotel, café, dances, &c.; young, smart appearance; refs., library; augment if required; terms mod. GODFREY, 198, South Ealing-road, W.5.

WANTED, Engagement by SURTEES CORNE, Pianist and Musical Director, fully experienced in all lines, including Revue and Variety; composer and arranger; most extensive library; highest references. 37, Philbeach-gardens, London, S.W.5.

WANTED Known, first-class Pianist, liberty May 8 through closing; excellent references. C. DAWSON (Orchestra), Opera House, Dunfermline.

WANTED, Engt. as Pianist or Organist, Solo or Orches.; pict. or variety; open at once.
STUART,
26, Lilly-st., Rock Ferry.

WANTED, engagement by brilliant Orchestral Pianist and Mustel Organist; fully experienced; London only. Tel., Chiswick 388.

WANTED Known, first-class Relief Pianist, Soloist, disengaged. 9, Duckett-road, Finsbury Park, N.4. 'Phone, Hornsey 1945.

WANTED, Engt. by Orchestral-Pianist (experienced Tavan, &c.); would deputise; first-class references. Box 191, "The Era."

WANTED, by exp. Harpist, through reduction. Offers invited. HARGREAVES, 32, Simpson-street, Birkenhead.

WANTED, by Harpiste, brilliant Soloist, Symphony, Concert experience, high-class qualifications and attainments (London); excellent Press opinions; Summer Engt.; non-union. Box 185, "The Era."

WANTED, Summer Engagement by lady Banjoist; young; good sight reader; Jazz Girl. Box 87, "The Era."

WANTED Known, first-class Banjoist, disengaged beginning of May. First-class summer engagement wanted. Reply, H. A. B., 1, Finchley-road, N.W.8.

WANTED Known, Banjoist at liberty, thoroughly experienced in dance work. BRYCE, 145, High Holborn. 'Phone, Museum 5187.

WANTED, engagement by first-class Dance Banjoist; London preferred. SALTER, 19, Abbey-street, Reading.

WANTED, engagement, expert Ballroom Banjoist; June, July, Aug.; thorough syncopation; powerful voice; smart appearance; England or abroad. Coms., BANJOIST, Box 173, "The Era."

WANTED, Engt., Banjo, Tenor, or long Double Violin; also good Pianist diseng., or any number. ANDREWS, 155, Sumatra-rd., West Hampstead, N.W.6.

WANTED Known, Trap Drummer, vacant for any kind of dance work; can assist with banjo, Swanee, whistle; good outfit; can do any kind dancing; will do anything; terms mod.; will go anywhere. Box 770, "The Era."

WANTED, Engagement shortly, by First-class Jazz Drummer.
Big Fit-up, includes rich-toned Glockenspiel (for variation and counter melody effect) and beautiful "Artist's" Xylophone, for special feature numbers when required. Brilliant showmanship, combined with refined artistic ability.
JAZZ, 111, Brook-street, Kennington, London, S.E.

WANTED, engagement, Double Drums, &c.; Glockenspiel, Tom-Tom; experienced in any bus.; age 32. WOLSTENHOLME, 49, Ingham-street, Blackburn.

WANTED Known, first-class Tympanist-Drummer is disengaged; Season or Permanency; highest refs. Offers to H. TORDOFF, 27, North Parade, Whitley Bay.

WANTED, BY EXPERIENCED LONDON DRUMMER, ENGAGEMENT, OWN TYMPS.; ANY BUS.; DISENGAGED MAY 1. APPLY, TYMPS., 13, ST. MARY'S-TERRACE, PADDINGTON.

WANTED Known, Select Jazz Drummer; hotel or dance hall. PALLEY, 20, North Villas, Camden-square, N.W.1. 'Phone, North 219.

WANTED, Engt. by Trap Drummer, highly experienced in modern, refined playing; also good references. Box 213, "The Era."

WANTED, Re-engagement by Duo or Trio, out of town, Café or Dance; thor. exp.; audition any time. Letters, Box 196, "The Era."

WANTED, engagement by the LONSDALE-CARR TRIO (ladies). Piano, Violin, 'Cello, luncheon, tea-rooms, dances; good up-to-date library.
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WANTED Known,
ELYSIAN TRIO.
Violin, 'Cello, and Piano.
A Talented Combination of Juvenile Performers. Ages 14 to 19.
Experienced, Efficient, Extensive, and Varied Repertoire.
Solos and Ensembles for Concerts, Parties, &c.
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WANTED, engagement by Trio, fully experienced, any business; cinema, dance. Terms moderate. HUGHES, 34, Drummond-street, Euston, N.W.

WANTED Known, unexpectedly vacant, Orchestral Quartette (2 violins, 'cello, and pianist), all professionals; sight readers; own library; Cinema or Theatre; experienced musical comedy, revue. Wire or write, CONDUCTOR, 24, London-rd., Chelmsford.

MUSICIANS' WANTS.

WANTED, engagement, known Select Dance Combination, Violin, Piano, Saxophone, Banjo (9). Harmony and fine syncopation (no noise). PALLEY, 20, North Villas, Camden-square, N.W.1. 'Phone, North 219.

GREAT SUCCESS. "PHILOMENA" LADIES' ORCHESTRA. DANCES SPECIALITY. NOVELTY COMBINATION.

WANTED, OFFERS, S. OR S.E. COAST. WRITE, PIANISTE, 14, ROWFANT-ROAD, BALHAM, S.W.17.

WANTED Known, first-class Orchestra of six performers (more if required), desire good Engagement; audition by appointment. Box 206, "The Era."

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WEEKLY REPORT.

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Amount of weekly pensions	49 17 0
Number of pensioners, 85.	
Amount of grants, loans, fares, &c.	5 14 0

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"LASS O' LAUGHTER"

At Eastbourne.

Written by two actresses, Nan Marriott-Watson and Edith Carter, and produced by Mr. E. Holman Clark at Leamington, "Lass o' Laughter" made a most successful bid for popular recognition at the Devonshire Park Theatre, Eastbourne, on Monday evening. A pretty love-story full of charm is cleverly woven round a poor little drudge of a servant who later turns out to be an heiress, and later still becomes again a penniless girl. A delighted audience, which completely filled the house, gave unmistakable signs of enthusiastic approval of the new production. Miss Nan Marriott-Watson scored quite a triumph as Jean, the merry, bright, lovable little "lass o' laughter," and Miss Henrietta Watson was a sweet and womanly Lady Ailsa Weyman, and Miss Jean Cadell filled very cleverly and with notable sincerity the part of the dour, shrewish Mrs. Nicolson. Mr. Frederick Worlock had a big share in the success by reason of his admirable acting as Ronald Earl Maxwell, the lover of little Jean; Mr. Charles Dennis, too, is to be congratulated on his fine performance as the polished family friend, Charles Dennis, played with simple sincerity and sympathy. Mr. Frank Pettingell was an excellent Davie Nicholson, and Mr. Percival Clark as Ian, and Mr. George Desmond as Sandy, rendered good service.

NEWSVENDORS' BENEVOLENT AND PROVIDENT INSTITUTION.

The President, Colonel Viscount Burnham, took the chair at the 83rd annual meeting of this Institution at the Stationers' Hall on Monday evening. A feature of the report was the endowment of eight memorial pensions, amounting to £600 each, or £4,800.

It was a congratulatory programme, for, in addition to Lord Burnhams opening speech of thanksgiving for the magnificent progress made, though pre-war conditions could not yet prevail, the Right Hon. Earl of Rosebery, Alderman Right Hon. Lord Marshall of Chipstead, Viscount Burnham himself, Colonel A. D. Acland, Arthur Thomas Yates, Sir Reginald Brodie Dyke Acland, and Sir John Charlton Briscoe, R.L., M.D., &c., received a vote of thanks for their valuable services to the Institution.

A capital programme of music was provided by the 'Times" Musical and Dramatic Society. The "Times" Orchestra contributed a most delectable entertainment.

Miss G. Thompson gave "The Dancing Lesson." Miss M. Gouldstone sang "Angus Macdonald" and "Yonder." Mr. H. Farncombe gave the humorous items, "The Bassoon" and "The Nott Shott Duel."

VARIETY PARS.

Will Hay.

The scholastic comedian, Will Hay, who produced his new sketch at Finsbury Park last week with great success, has described to us yet another new sketch, which has been duly registered, he is producing in the near future, entitled "Lost Property."

Palace, Maidstone.

The Brooklyn Comedy Four met with a hearty reception last week at the Palace, Maidstone, where first-class programmes are being provided for the patrons by the genial and enterprising manageress, Mrs. P. D. Elbourne.

Hayden and Nevard.

A prominent feature of the programme at the Metropolitan last week was the refreshing act put over by Hayden and Nevard, presenting "Now and Then," at and away from the piano. These entertainers commenced a provincial tour at Halifax this week, and on Monday next open on the Controlling Tour at Sheffield.

Henry Martinez and Co.

Henry Martinez and Co. are making their first London appearance this week at Finsbury Park Empire since their return from America, where they played for 38 weeks. Next week they will be seen at New Cross Empire.

"Mr. Tower of London."

"Mr. Tower of London" revue will soon be completing its fourth year, and during this time the show has only had two weeks "out." It has had the same cast the whole time, which is, we think, a unique record. During this long run the show has played fifth and sixth return visits in many instances. "Mr. Tower of London," with the exception of three or four odd weeks, is booked solid for another 12 months, every date being a first-class booking.

London Hippodrome.

The London Hippodrome boasts the tallest ladies to be seen on the British stage to-day. There are at least eight of them who measure over 6ft. 11in. in their stockinged feet. The tallest, Miss Mabel Granville, is 6ft. 3in. in height. These ladies were especially sought for by Mr. Gus Sohlke to take part in "My Lady Liqueur" scene in "Round in 50," and the Hippodrome management claim that not only are they the tallest, but they are the most beautiful women in this country, and could successfully contest the charms of all comers the world over.

Jack S. Sackier.

At the Bedford Palace on Monday we found that Mr. Jack S. Sackier, who was formerly Secretary and Treasurer at this house, has been appointed manager.

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IN THE SUBURBS.

"THE WANDERING JEW" At Wimbledon Theatre.

Matheson Lang, the eminent actor who scored so great a success at the New Theatre as Mat[illegible] though unable to take the part on tour, must be congratulated not only upon the very excellent company he has secured, but in particular on obtaining such a fine and impressive representative as Mr. Murray Carrington to enact that long and difficult rôle. The ladies of the company were also most satisfactory, Miss Nell Carter giving a powerful piece of acting in the Tent scene; Miss Helena Head was a sympathetic Gianella, and Miss Nell Carter proved her charm as an actress again as Olalia Quintana. Miss Madge Burbage was very pathetic as Rachel. The several male members of the company are particularly to be commended for their excellent, clear enunciation, among them being Mr. Laurence Wynne as Du Guesclin, Mr. Chas. Lyon as Boernond, the Prince, Mr. Arnold Rooke as Issacher, Mr. Leonard Shepherd as Andrea, and Mr. David Rose as Morelli, the padre. The play was produced under the personal direction of Matheson Lang, so, needless to say, everything was of the best. The large audience were most enthusiastic, and "curtains" after each act were numerous.

"ZAZA" At the Brixton Theatre.

This powerful play had an enthusiastic reception from a crowded house on Monday evening. Miss Ethel Warwick at Zaza was admirable, being recalled again and again after each act. Mr. R. Heaton Grey was excellent as Bernard Dufrene. Miss Alice Alexander, Miss Violet Beatrice, Mr. A. B. Lyons, Miss Nancy Girling, and Miss Ethel Hope-Johnstone are all deserving of special mention.

At the conclusion Miss Warwick, in a brief speech, mentioned that it was nine years since she was last at the Brixton Theatre, and she felt that she must thank the audience that evening for their splendid support and kind remembrance.

"SCARLET PIMPERNEL." At Croydon.

A considerable time has elapsed since Mr. Fred. Terry visited the Grand Theatre, Croydon, and at his re-appearance there on Monday evening, he was the recipient of a generous welcome. The noted actor, in the rôle of the genial Pimpernel, is as engaging as ever and keeps the audience in a high state of excitement and amusement throughout.

Miss Violet Farebrother, as Lady Blakeney, is admirably suited to the part, her acting is both charming and forceful, and she well deserves the applause awarded her.

Of the remainder of the cast, conspicuous performances are given by Mr. Frank Cariello, as Chauvelin; Mr. Frank Royde, as Andrew Flouikes; Mr. Edmund Grogan, as Lord Anthony Dewhurst, and Mr. Hugh F. S. Casson, as the Prince of Wales.

Miss Nellie Griffiths is a pretty Suzanne deTournai, and Miss Madge Escolme cleverly portrays the Comtesse de Tournai

Mr. Walter McEwen, junior, very capably depicts the hotheaded young Vicomte de Tournai, and the Jellyband of Mr. Alfred Wild is a good representation of the old time English innkeeper.

At the close, an outburst of cheers brought a short speech from Mr. Fred. Terry, in which he tendered thanks for the wealth of applause and the sympathetic attention of the audience to himself and his company.

WATFORD PALACE THEATRE.

C. A. Stephenson's No. 1 Company is occupying the Palace stage this week with "A Spanish Romance." Miss Olga d'Avricourt, the Parisian actress from the Academie Français, not only contributes largely to the success of the piece, but in doing so gives an individual performance of excellent merit. She makes a particularly smart dragoon officer. Her broken English is spoken in quite the best Parisian style. Mr. Sam Lockbridge makes a very impressive toreador. His acting is excellent. Both artists possess voices of fine quality and tone, and their duet, "Moonlight," in the second scene, which is exceedingly pretty, is beautifully rendered, and calls forth loud applause. Miss d'Avricourt also uses her sweet soprano with charming effect in her tuneful individual numbers, while Mr. Lockbridge scores a big success in all his songs, more especially in "Don't Worry." With such a clever comedian as Mr. Stephenson in the part of Wizardo, a mesmerist, the play is rich in comedy. He takes part in several highly humorous situations, and works very hard, with the gratifying reward of much laughter. Mr. C. Victor Rosini, as a captain of the dragoons, sings and acts well. The large cast contains several ladies, who fill their respective parts with credit, and add to the enjoyment of the production. The chorus puts in good work, and the music is catchy and pretty throughout.

WINDSOR THEATRE ROYAL.

"Chu Chin Chow" is presented here this week by Messrs. F. Leslie Moreton and Guyton Heath, and a large audience greeted the opening performance on Monday. Mr. Victor Fairley gives a particularly fine performance in the sinister character of Abu Hasan. Miss Doris Gordon holds her audience enthralled by her excellent portrayal of Zahrut Al-Kulub. Miss Winifred Wellswood plays the part of Marjanah with great success, and also uses her charming voice to advantage. Miss Hebe Bliss acts and sings well as Abcolom. Mr. Fred. Marshall, who doubles the parts of Kasim Baba and Baba Mustapfa, is extremely good; he sings the "Cobbler's Song", with great effect. Mr. Walter Adams, as Nur-Al Tada Ali, is excellent. Mr. Laurie Wensley is a source of merriment as Ali Baba, and Mr. Richard Bodley does well as Abdullah. Miss Daisy Sedger is admirable as Mahbubah, Ali Baba's wife, and others who deserve mention are Christine Santanna (Boston), Nolda Frostick (A Solo Dancer), and Dorothy Booth (A Fortune Teller).

KENSINGTON LITTLE THEATRE.

"A Woman of No Importance."

Everyone really interested in the theatre will agree that there is need for more theatres producing their own plays, both in London and the provinces. That it is not necessary even for an independent theatre to be within the one-mile radius of Piccadilly-circus has been proved by the success of the Everyman Theatre at Hampstead and the Lyric Theatre at Hammersmith. A venture that we understand is of a somewhat similar type is that of the Kensington Little Theatre, situated in Philbeach-gardens, near to the Underground railway stations at Earl's Court. In the heart of a large and good-class residential neighbourhood, one can easily believe that this new playhouse—provided the entertainment reaches a sufficient standard of merit—may create quite a public of its own from those who at times will be more inclined just to stroll round to the theatre than to make the journey to the West-End.

The policy of those responsible for the establishment of this theatre apparently includes the revival of successful plays of the past and the production of new ones. A start was made last week with Oscar Wilde's brilliant comedy, "A Woman of No Importance," and during the current week a new farce—"Smoke Persian," by V. Gordon Aston—is to be produced.

It would only be doing a disservice to the Kensington Little Theatre to pretend that its production of "A Woman of No Importance" was completely satisfactory. The standard of acting will have to be greatly improved if the theatre is to be either an artistic or commercial success. However, in the cast of fourteen, there were a few good performances. Miss Margaret Dean played very pleasantly as the American girl, Hester Worsley; Miss Gwen Williams as Mrs. Allonby was excellent, playing in just the right spirit; Mr. Julian Herbage gave a clever performance as Gerald Arbuthnot; and Mr. Gordon Bailey was quite acceptable as Lord Illingworth.

For the new play this week the well-known actress, Miss Marie Illington, joins the company.

REGISTRATION OF MANAGERS.

Labour Party's New Bill.

In a new Bill presented by Mr. Bowerman and supported by other members of the Labour Party, provision is made for the establishment of a register of theatrical employers in local areas, the registration authority to be the same as the theatre, music and dancing authority. This register is to be open to inspection to any member of the public for a shilling fee. A theatrical employer is defined as any person—including a member of a partnership, firm, or a corporation—who by himself or any agent employs at any one time three or more theatrical performers. Theatrical performers are defined as actors, singers, dancers, acrobats, chorus, and others employed on the stage or at other public entertainments, including cinema players.

Offences under the Bill include the intention to defraud or to avoid the payment of wages, salary or other fees, recurringly failing to pay salaries or wages, and also railway fares to the town or place of original engagement or employment; carrying on business without registration or after the certificate of registration has been cancelled or suspended; or the supplying of false, misleading, or incorrect information to the registration authority.

A fine not exceeding £50, with or without imprisonment, not exceeding six months, are among the penalties. For carrying on business after cancellation of his licence, an employer may be fined £100 or imprisoned for six months.

"THE PEEP SHOW." At Cardiff.

"The Peep Show" made its first appearance in the Provinces on Monday, being presented by Mr. Julian Wylie at The Empire, Cardiff. As a spectacular production it achieved instantaneous success, and should have a very prosperous tour. Staged in Ten Peeps, some of the sets are truly wonderful, the beautiful dresses and charming lighting effects proving an entrancing and bewildering performance. In "The Valley of Echoes," the magical changes of costumes, properties and scenery (invented and designed by Mr. Adrian V. Samoilioff), are simply weird in their marvellous speed, and astound the audience. A very witty scene is "Brighter London," while "An old Dutch Garden," and "A Persian Carpet Factory," are particularly charming sets. Miss Mona Vivian is the most outstanding artist appearing, and whether as Freda (a Dutch girl), Cupid, or Miss Cheary Hoe, she thoroughly deserves the hearty applause accorded her. The song "Bimini Bay," is another of her triumphs, while in her lighter moods she is equally successful. Miss Jean Allistone is another gifted lady, and is responsible for some truly beautiful vocal efforts, her echo-song "I love You," being rendered in a manner which earns the most hearty applause of the evening. Mr. Mark Lupino supplies the comedy element, and is never at a loss to keep the fun going strong. Mr. Andrew Higginson is the possessor of a fine voice and commanding physique, and makes good use of both. Mr. Albert Darnley appears successfully in several parts throughout the production; Miss Katarina Renoff is an invaluable acquisition as a dancer; while Mr. Cecil Warwick, Miss May Norton, and Mr. Billy Quantrill do their fair share of the work. Sohlke's "Eight Kandy Kids" liven things up considerably, dancing their way through the show in an unusually graceful and sprightly manner. The smaller sets require a little improving; the fourth "speech, speech," might be cut out altogether.

The Theatrical Managers' Association has considered the Labour Party's Bill for the registration of theatrical employers, and has passed a resolution opposing any registration or further licensing of theatrical managers.

DRAMA AND EDUCATION.

Stage and School Meet in Conference at Stratford.

This year's annual conference of the New Ideals in Education has been a brilliant affair, which concerns very closely professional and amateur members or well-wishers of the theatre. This significance was forcibly brought home to his hearers last Saturday by Mr. Granville Barker, who spoke for the British Drama League on the New Ideals platform at Stratford-on-Avon. A *piquant* element in the proceedings has been first, that the conference coincided with the Shakespeare Festival at a time when menacing suggestions were being aired that the Memorial Theatre ought to be turned into a picture house; and secondly, that the scheme of the lectures and discussions—which have been upon a surprisingly high level, by the way—has been the Stratford Hippodrome, which, in ordinary times, is used as a kinema.

The conference was opened on Tuesday, April 18, by the presidential address delivered by Sir Henry Newbolt, and this was followed by a brilliant piece of scholarship of Professor Cornford of Cambridge, who, in tracing the drama to its origin in mimetic rites of primitive religion, let fall an aside which caused a simmering of argument all through the week. He asked if the actor felt the emotion he expressed, and if so, had they faced the responsibility of encouraging acting by children? Would the children not absorb something of the characters or emotions that they acted?

The Drama and National Life.

When Miss Lena Ashwell spoke on "Drama and National Life" the following day, she took up this challenge with the downright assertion that the art of acting was to simulate without feeling emotions, by imaginative projection into the playwright's conceptions. During the week the point was thrashed out, and a compromise was arrived at. The acting of children was to be recognised as a kind of self-expression, while the acting of the dramatic artist was the acting of other people's characters. With this the educationists were faced still with the responsibility suggested by Professor Cornford, but after a lecture on "The Dramatic Instinct in Elementary Education on Friday, by Mrs. Weller (the "Egeria" of Mr. Edmond Holmes's "What is and What Might Be") a lady in the audience got up and asked: "If the instinct of villainy is purged or dissipated by acting the part of a villain, what happens to the instinct of heroism when the part of hero is played?" After that the question was dropped, and we have as an outstanding consequence of this assemblage of many of our chief educationists, poets, playwrights, and actors, a much fuller recognition of certain vital needs of the national drama.

The Audience of To-day.

Miss Cicely Hamilton, on "Tendencies of Modern Drama," was rather severe on the audience of to-day. She declared that because of the spirit of commercialism rampant to-day, the public had been allowed to usurp the initiative function of the dramatic artist. The public was receptive, at best critical; it could never be creative. The result of "giving the public what it wants" was the endless repetition of theme and situation in plays, and the entire swamping of the field of interest by the sex element. The mere mention of the cinema made her—as it had made Miss Ashwell—vehement in denunication.

Drama and Education.

It is not possible here to review half the lectures delivered at the conference, which concluded on Monday with Mr. St. John Ervine's on "The Kinema and the Theatre," but that of Mr. Granville Barker, as representative of the "British Drama League," on "Drama and Education," is of importance to readers of these columns. The aim of the British Drama League, he said, was to be "Maid of all work" for all those interests and activities concerned in any way with drama—whether professional or amateur. He deprecated any slighting reference to amateur theatres. It would be an important work of the League to co-ordinate all these village and community theatres, and to provide them with the technical knowledge called for by the growing complexities of the modern stage. It was their ideal to establish a kind of Parliament of the drama, and they still intended to work for their National Theatre. But the first essential to the perfect theatre was the perfect audience. The important point he made was that only by practice of drama could anyone really appreciate and understand it. It is for professionals to realise that these amateur companies, if they do not provide first-class actors, are certainly producing the sympathetic and educated public needed by the dramatic artist. He asked that audience, who mainly consisted of teachers and student teachers, to remember that drama was a whole—its integrity must at all costs be preserved. Elocution, reading aloud, the self-expression of children by the use of dramatic literature, these were simply sections of an art which, in its entirety, was the staged drama. During the interesting discussion which followed, Mr. Drinkwater, Miss Ashwell, Mr. Geoffrey Whitworth, and Miss Elsie Fogerty were among the speakers.

Cinema as An Educational Force.

When Dr. Kimmims took the chair on Monday for Mr. St. John Ervine's lecture he made a gallant stand for the cinema as an educational force of incalculable possibilities. He was able, too, to recall experiences while serving on the Cinema Commission. Mr. St. John Ervine lived up to his reputation in being witty, but there was sound sense in his explanation of the popularity of the most banal cinema shows. Enjoyment of tragic drama, such as the Elizabethan, by the great public was a sign of national health, strength, happiness. When a generation was neurotic, surrounded with financial and other troubles, it could stand only the lightest fare in the theatre.

ANSWERS TO CORRESPONDENTS.

E. R.—*July 2, 1917.*
E. P.—*Feb. 12, 1870.*
WILTON EMERY.—*Charles Deane, the music-hall comedian, died Oct. 17, 1910. He made his last appearance at Collins's, where a benefit matinée to his widow was given on Dec. 1, 1910.*
C. HAMILTON.—*He is now mine host of the Anchor Hotel, Shepperton.*

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"THE UNEXPECTED."

Comedy-Dramatic Episode, by Horace Hunter, Produced at the Empress, Brixton, on Easter Monday, April 17.

Jim Selwyn ..... Horace Hunter
John Krane ..... Norman Leyland
P.C. Bennings ..... Charles Morris
P.C. Marlow ..... Jack Armitage
Peters ..... Arthur Lee
Nellie Esmond ..... Lily Hammersly

In the opening scene we find Jim Selwyn engaged in burgling a flat. A policeman enters, but by this time Jim has disguised himself as a parson. Soon after the departure of the policeman, the owner of the flat, John Krane, arrives, accompanied by a girl, Nellie Esmond. Selwyn conceals himself behind a curtain. Krane attempts to drug his companion, but with the help of Jim Selwyn she is saved from his clutches and also prevented from throwing herself out of the window. A fight takes place between the two men, and then the wife of Krane arrives, which naturally places him in a very awkward position, which is, however, saved by Jim Selwyn presenting Nellie Esmond as his wife.

Mr. Horace Hunter was very good as the burglar, and Miss Lily Hammersley also did well as Nellie Esmond; and the other parts were efficiently embodied.

The audience gave the new sketch a very cordial reception.

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MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

IN spite of all temptations to love other fabrications, we remain faithful to wool, woven and knitted; and that black sheep of nursery legend whence we demand wool, threatens amongst heroes in perpetuity.

"Have you any wool" has been echoed round the village shops this Easter-time, when those visitors who could knit, and were bored with bridge, considered themselves wasters of time whilst they looked out of the windows and hoped the rain would desist, or sat round delusive wood fires wishing they were in their own homes.

However, let the dead past bury its dead holiday, which, of course, I'm feeling quite superior at not having shared, and I will dilate with all admiration on the pretty dresses worn by Madge Saunders in "Tons of Money" at the Shaftesbury Theatre. Jolly little play it is, too! and certain to meet with its just reward of a besieged box-office. The hand-embroidered jumper was a feature of Madge Saunders' mushroom-coloured coat and skirt, trimmed with mink, crowned with a most becoming hat, whence cock's feathers emerged gracefully. Another dress of hers, quite worthy, was ivory *charmeuse* and white georgette, considerably enhanced by the finest of jet beads. Yvonne Arnaud in the same play does honour to black, grey and silver; and her personality has a special charm for me—doubtless due to her French gestures.

The only other theatre I visited during holiday time was the New, to reapprove "Mr. Wu," and this was according to preconceived plan, for although the play is quite familiar to me, I am never tired of its definitely theatrical quality, and Matheson Lang with Lilian Braithwaite provide me with the perennial thrill of my desire.

Miss Braithwaite has some charming frocks, the first being of butter-coloured georgette, embroidered elaborately with gold and coral beads, while long, narrow panels fall from shoulder to hem. The belt is of tucked georgette, and pendants from the sleeves of georgette fall to the floor; cornelian beads and hat to match completing this, which the picture here further explains in detail.

Dress number two is of saxe-blue *marocain* over pale buff *charmeuse;* and grey shadow lace, endowed with a cape and turquoise and silver sash, makes its appearance with a rose-coloured cloak in the famous lac room.

MISS BRAITHWAITE IN "MR. WU" AT THE NEW THEATRE.

I suspect it to be my duty to expand upon fashion outside those knitted dresses and capes and coats, whose popularity, extending over four years, should do something to exonerate women from the eternal accusation of infidelity, together with the no less popular condemnation of extravagance.

But there are others, and of the fabrics, *crêpe marocain* yet holds its own, but the cheaper qualities are not being found supremely satisfactory.

Among the best models of the superfine description is one which combines a coat-frock and a cape with pendant corners displaying silken tassels, formed of jade and turquoise beads, square of shape, not rounded of figure as one might expect the most legitimate order of bead. Beads persist upon their favoured way; few dresses seem complete without them—the milky bugle for evening use—the wooden or jet variety for daily service; and there is undoubtedly much affection shown towards the nail-head order of sequin, which is permitted to centre discs of coloured silk upon dark foundations of gabardine, or upon the insistent *marocain.*

As for outlines, of which there is so much talk, we really suit the individual; those of the small waist still persisting in finding some attraction in the full and wired hip, whilst others of the lamp-post order righteously indulge themselves with folds of drapery terminating at one side, and narrow trains for festive occasions.

I have met coats of all lengths, but continue to bestow my faithful affections upon the short sacques for short women. What a headline is here, my countrywomen! And again, loose garments for little girls, and what a temptation for a mere journalist to become more uniform in her adjectives; the fates forbid lest I should fall to such poor stuff.

Talking of poor stuff, I would cast this opprobrium upon much of the wool-backed satin, which, in many colours, now offers itself so persuasively for the dressing-gowns for early spring wear. I do not know whether its defalcations are due to indifferent dyeing or other indifferences, but there is no doubt that the latest kind of wool-backed satin, which is labelled from five to seven shillings per yard, is not possessed of the supreme quality which primarily made it popular. It will not wash, and it stains easily, whilst the most careful application of benzine fails to remove anything except its colour.

As some famous Frenchman said about another, "*J'accuse.*"

I heard of Harry Esmond's death with great sympathy for him and his devoted wife, Eva Moore. He was a brilliant writer, a keen observer, an excellent actor, and a charming companion. We met and talked together at the recent dinner for the Actors' Benevolent Fund, and he looked so well, while he told me of his serious illness when in Canada. I always thought "The Law Divine" his best play, but could not persuade him to agree with me. He had higher ideals in literature.

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INTERNATIONAL FESTIVAL PLAYS.

Everyman Company's Tour.

The Zurich Municipal Theatre has been secured for a series of performances by the Committee of the International Festival Plays, an organisation mainly composed of Swiss lovers of the dramatic art. The performances, which begin on May 10, and finish on the 31st, will consist of French opera, "Carmen," "Louise," conducted by Albert Wolff, performed by a solo ensemble of the Opéra Comique, Paris. English comedies, "You Never Can Tell," by Bernard Shaw, "The Pigeon," by John Galsworthy, played by the company of the Everyman Theatre, London, director, Norman Macdermott. German opera, "Tristan and Isolde," "Die Fledermaus." Performances arranged by the Zurich Municipal Theatre will include "Venus," by Othmar Schoeck (first time), "Ilsebill," by Friedrich Klose, "Ritter Blaubart," by E. N. von Reznicek.

Mr. Macdermott, who has recently returned from making preliminary preparations in Zurich, states that considerable interest has been aroused there in the company's forthcoming visit, and a series of official and public receptions have been arranged in their honour. He has been invited to extend their stay in Switzerland, and to take them to Geneva, Berne, Basle, and Lausanne, and has, in fact, decided to give two special performances in Geneva. Later the company is to visit Christiania and Stockholm.

Mr. Macdermott considers that British official apathy towards British dramatic art is the reason why the latter is so little known on the Continent. In France, Belgium, and Scandanavia he has frequently heard the assertion that Great Britain has no modern art. The French Government have provided a sum of 10,000 francs towards the expenses of the Opéra Comique company, recognising that "International Festival Plays" are doing a great work not only for international art, but for international peace. The French Government also financed the French company who recently returned from visiting Norway and Sweden. State aid is given to the principal theatres of most of the leading cities and towns on the Continent. Great Britain is practically the only European country whose dramatic art receives no official encouragement, either at home or in the direction of its presentation abroad.

During the ten days' absence of the original Everyman company at Zurich another Everyman company will occupy the theatre at Hampstead, playing "King Lear," with Mr. Michael Sherbrooke in the title part.

SADLER'S WELLS RELICS.

Although at the present time unoccupied, and the work of renovation stopped when only half completed, Sadler's Wells Theatre is still one of the most interesting of buildings in the borough of Finsbury. At a special meeting recently held of the Public Librarians' Committee, the question of the purchase, at a cost of £90, of a collection of prints, water-colour drawings, portraits, playbills, &c., relating to the Sadler's Wells Theatre, was considered.

The report which the Committee submitted to the Council on the subject was of a most interesting character. The collection offered contained forty views of the theatre, portraits of the leading actors and actresses who have appeared there, and also of composers, dramatists and others.

The collection also includes old songbooks, old songs and music, and three parcels of manuscript plays, comedies and pantomimes, dated from about 1830 to 1861. The collection copiously illustrates the chequered career, fortunes and misfortunes of this old place of amusement from the earliest part of the eighteenth century, when the advertisements of "the Wells" first came into notice, practically down to the present day. In the list of events is found recorded almost every variety of entertainment in which Londoners have indulged.

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SHAKESPEARE FESTIVAL.

At Stratford-on-Avon.

The New Shakespeare Company, under Mr. Bridges-Adams, started this year's Shakespeare Festival on the 17th inst. with a performance of "The Taming of the Shrew," at the Memorial Theatre, which augured well. The really high level reached on this first night was not maintained throughout the week, which saw the performance successively of "The Taming of the Shrew," "Othello," "Twelfth Night," "Julius Cæsar," "Much Ado About Nothing," "All's Well That Ends Well." But the mere mention of six such plays, of which "Twelfth Night" was performed a second time for the Wednesday matinée, making seven performances, should disarm anything in the nature of carping criticism. It is no matter for surprise that a company assembled in haste and breaking off its rehearsals in the middle for a move down to Stratford, should have been hard pressed to master their parts. On Wednesday evening last, one really feared the shipwreck of the performance of "Julius Cæsar." Only with Mr. Baliol Holloway's appearance on the stage as a most forceful Mark Antony did the company rally their forces. Though comparisons are odious, if the present writer were pressed to name the most resourceful, various and immediately effective display of acting throughout the first week of the Shakespeare Festival, he would unhesitatingly say "Baliol Holloway's, with Dorothy Greene's a close second."

In "Julius Cæsar," which was performed for the second time last Monday, Miss Dorothy Greene's acting of Portia was as good as could be in a performance which was somewhat ragged the first time. Mr. Maurice Colbourne, however, was much better as Claudio, in "Much Ado About Nothing," or as Cassio in "Othello," or as Orsino (where he was at his best) in "Twelfth Night," than as Brutus in "Julius Cæsar," where a certain lack of force, a certain fragility in his voice and presence, ill assorted with the character of "the noble Brutus." Miss Olive Walter's most pleasing performance was perhaps as Maria in "Twelfth Night," and the acting of this play was certainly the best piece of work of the company as a whole. Last Friday evening they kept a sure touch on the note of gaiety in this play, and little waves of laughter ran ceaselessly round the house. Miss Maureen Shaw in "Much Ado About Nothing" was a sweet Hero, and Miss Dorothy Greene's Beatrice was a delight. Mr. Stanley Lathbury as Dogberry, and Mr. John Maclean as Verges, made a watch worthy of our most deeply humorous dramatist.

Within the compass of a necessarily brief notice it is impossible to detail all the rôles played in six plays, but Mr. William Stack's Othello calls for a word, because Mr. Stack is capable of surprising heights in his performances. His performance of Othello last Tuesday came near to being great. The impression of the frenzy of passionate jealousy which he gave riveted the attention, stirred his audience as nothing else did in all these plays. One would like to conclude by echoing the whimsical wish expressed by Mr. Bridges-Adams at the conclusion of the first night's performance: "This is a unique and memorable occasion, for I believe this is the first instance of a picture theatre foregoing its profits for four weeks in order to pay homage to Shakespeare. I hope it will not be long before others do the same, so that the regular interruption of cinema seasons for the production of Shakespeare becomes general."

URBAN CLUB.

Sixty-third Festival.

Mr. George Sampson presided at the Club's 63rd annual celebration of Shakespeare's birthday, held on Monday evening at Anderton's Hotel, Fleet-street.

Those present included: Miss Esmé Beringer, Miss Kathleen Dyer, the Rev. Stewart D. Headlam, Mr. Fisher White, Mr. C. B. Spackman, R.B.A., Mr. A. St. John Adcock, Mr. C. E. Lawrence, Mr. E. Pearce, Major G. L. M. Fache, Mr. and Mrs. Charles Cruickshanks, Mr. S. T. C. Weeks, Mr. Adrian Harley, Dr. J. Scott Battams, Mr. H. Jenner, Mr. W. H. Pratt (hon. treasurer), and Mr. Charles E. Fache (hon. secretary).

The chairman, in proposing the toast of the evening, "The Memory of Shakespeare," said we could not explain the mystery of creative genius, and those who possessed it could not explain it to us. It was a mystery that a not very well educated young man from the country should be the greatest of all creative artists known in history, and that a poor and rather uneducated boy from Portsmouth should be the second of our creative geniuses. It was a proud thing to remember that Shakespeare and Dickens between them provided the whole of the world with a great and new mythology of people who were universally recognised, and that both these great geniuses were Englishmen. It was very important that we should remember Shakespeare wrote not for a reading, but for a listening public.

Mr. Sampson also gave interesting details respecting the various editions of Shakespeare and their editors. He also laid stress on the fact that there was never a time when Shakespeare was not appreciated in England.

The toast of "Our Guests" was proposed by Mr. Sydney H. Pardon and replied to by Miss Esmé Beringer, who had on a previous anniversary occupied the chair. Speaking as an actress, she acknowledged the enormous debt that all members of her profession owed to Shakespeare. She always found the greatest pleasure, not only in studying, but in portraying his characters.

The toast of "The Chairman" was submitted by Mr. C. E. Lawrence.

A specially interesting event of the evening was the presentation to Mr. W. H. Pratt of a massive silver salver, in recognition of his services as hon. treasurer of the Club for 15 years, and of a lady's handbag to Mrs. Pratt. The presentation was made amidst hearty applause by Dr. Bernard H. Hartshorne, who in a felicitous speech bore testimony to the excellent services rendered by the hon. treasurer. He also recited verses specially written for the occasion by Mr. R. T. Baines. Miss Catherine Dyer, Mr. Adrian Harley, Mr. A. E. Watts, Miss Jeane Paule, Mr. Robert Anthony, Mr. E. J. Odell, and Mr. Joseph Batten contributed to the enjoyment of the company by Shakespearean songs and recitations.

Mr. Walter Forsyth, who recently died suddenly at Sunningdale, was the father of the late Mr. Neil Forsyth, manager of Covent Garden Theatre, and of Mrs. Frank Rendle.

"A FIGHT FOR A WIFE."

Drama, in Six Scenes, by Walter Saltoun and Aimée Grattan-Clyndes, Produced for the first time in London at the Elephant and Castle Theatre, Monday, April 24.

Philip Dalrymple ..... Mr. Bert Pemberton
Countess of Lyndon .. Miss May Rosine
Lord Hawleigh .... Mr. Charles Burdon
Parker ..... Mr. Edwin Clarke
Judson ..... Mr. Frank Irish, junr.
Kidd ..... Mr. Will Adams
Phyllis ..... Miss Maud Lambert
Lady Doreen ..... Miss Mona Hall

These two popular authors, in their latest melodrama, provide just the fare that playgoers of the Elephant Theatre revel in. The only fault is the negligible quantity of low comedy. "A Fight for a Wife" first saw the light at the Theatre Royal, Bristol, last October, and has been toured with success. The audience at the first Metropolitan production on Monday evening were appreciative.

In the opening scenes we gather that Lord Hawleigh (a shady nobleman and moneylender) is very desirous to lead to the altar the Lady Doreen, eldest daughter of the Countess of Lyndon. The high-spirited girl loathes her lordly admirer. This makes his lordship very bitter, and as he holds a mortgage on Lyndon Towers he informs the Countess that unless her daughter consents to become his wife he will foreclose, and turn the family out of their ancient demesne. At this juncture one, Philip Dalrymple, a smart, handsome sailorman, begs the Countess to lend him her yacht, "Yolande," equi pit, and sail for Treasure Island, where, he explains, fabulous wealth awaits searchers. The whole party decide to leave England in the yacht, Philip making Lord Hawleigh a prisoner on board.

On arrival at "Treasure Island," after many exciting adventures, the Lady Doreen discovers the treasure, only to be deprived of it by his lordship, who attempts to carry the girl and treasure off in a small boat. Chivalrous Philip appears at the critical moment, annexes the treasure, and gives Lord Hawleigh and his myrmidon their congé. The curtain falls on the Countess and party leaving the island assured of regaining their old home, "Lyndon Towers," with the promise of a marriage between Philip Dalrymple and Lady Doreen.

The acting of Mr. Saltoun and Miss Aimée Grattan-Clyndes' Co. was uniformly good. Mr. Bert Pemberton made a buoyant and smart sailorman as Philip Dalrymple; Miss May Rosine was dignified and pleasing as the Countess of Lyndon; and Miss Mona Hall did remarkably well as the Lady Doreen, especially in the later scenes. The shady side of Lord Hawleigh's character was excellently depicted by Mr. Charles Burdon, his accomplice in crome (Kidd) being well portrayed by Mr. Will Adams. The little low comedy was efficiently looked after by Miss Maud Lambert as a pert lady's maid in search of a husband, and Mr. Frank Irish, junr., as the eccentric mate of the "Yolande," Mr. Edwin Clarke (the stage manager) as Parker, was well cast.

Messrs. John Knight, Ltd., have been honoured by Appointment as soap makers to His Royal Highness the Prince of Wales.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

PABLO DEL VALLO.

The popular musical director of Hatchett's, Piccadilly, was born in Amsterdam in 1887, and when very young gave promise of having a musical ear, so much so, that, at the age of six, he was placed

with Mr. N. de Yong for violin studies, and remained under his tuition for three years. Even at this early age, every facility was given him by his tutor to mix with the premier musicians of the day, which proved of great advantage in later years. After leaving college he continued his practising from six to ten hours daily. He returned to Amsterdam, after a short residence in London, and studied three years at the Conservatoire, under the famous Carl Flesch, gaining a scholarship. Many amusing episodes happened during these three years of study, as Carl Flesch, besides being one of the most notable professors as well as a soloist of the violin, was eccentric to a degree, and was apt to ridicule the pupil who had deserved most praise. When one, Sam Swaap (now solo violinist in the Philharmony, Scheveningen), played "Elfentanz" (fairy dance), he remarked, "Well, you call this a fairy dance, but it sounds like a mud and dredging machine" (very familiar on the canals in Holland). Finishing with the Conservatoire, after gaining the first prize, Flesch offered to take Del Vallo to Berlin, and at the same time he was also offered a situation as first violinist with Mengelberg's Symphony Orchestra, but preferred to return to England, where he spent several years roaming the country, playing here and there, and all the time gaining more experience. While playing at Earl's Court Exhibition in 1913, he was approached by the then manager of Hatchett's Restaurant, and was eventually engaged as Musical Director there. Anecdotes he can relate by the score; here are two:—One day a gentleman diner asked the orchestra to play "Pagliacci," by Herman Finck. Another occasion, after playing "Zigeunerweisen," by Sarasate, a party sent a note up to "please play no funeral marches."

Pablo del Vallo asserts that the majority of the public like good music, but, as is the case in all great cities, the audiences are mixed, and, therefore, all have to be catered for.

All his spare time is spent in painting, at which he excels, and at a not distant date it may be that Pablo del Vallo will forsake the bow for the brush, although it is hoped we shall still enjoy his playing in addition to his paintings.

MUSICAL DIRECTOR'S SUDDEN DEATH.

The painfully sudden death of Mr. William Darley, aged 62, for twelve years musical director of the Carl Rosa Opera Company, and a member of Sir Charles Hallé's Orchestra, took place last week at Blackpool. He entered the Albion Hotel, said "Good evening, gentlemen," to his professional friends, and expired almost immediately.

NEW RUSSIAN BALALAIKA ORCHESTRA.

Russia is very much in the public mind, and her national instrument, which may be said to be the Balalaika, makes a most attractive ensemble, not entirely unlike the mandoline on a grand scale, as all frequenters of the London Coliseum are aware.

Under the management of Milgrom's Concert Direction, on Easter Monday, at Queen's Hall, the fine possibilities of the Balalaika Orchestra were displayed to perfection, and, even if it does not compare with a full string, wind, and percussion orchestra, at least this style of combination is capable of much variety of tone, colour and power of expression, likely to win the appreciation of all lovers of a somewhat novel musical entertainment. Monday's programme certainly found favour with those who are keen on this class of combination, especially the arrangement of Barnby's "Sweet and Low," excellently scored by Fomeen. Throughout Mons. V. Vladimoff conducted the orchestra with keen attention to detail and a fine sense of rhythm.

La Cecile and the Weltmar Brothers gave some admirable Russian dances with perfect ensemble and grace, the little lady being particularly dainty.

Many artists contributed to the vocal side of the programme, including Miss Nellie Hatch, Miss Vera Sutherland, and Miss Mary Armstrong, and Miss Edith Eatherley at the piano was a notable success. Mr. Arthur Ralph in piano solos was recalled, and the male vocalists were Mr. Dennis Noble and Mr. William Peyton. The accomapnists were Mr. Albert Hazell and Mr. Victor Marmont, both maintaining their reputations at the pianoforte.

The Swiss Choral Society, upwards of 50 strong, gave a highly successful concert at the Steinway Hall on Sunday, April 2. Among those who assisted the choir was Miss Pauline Theurer, the well-known singer at the harp. Miss Theurer's husband, Mr. H. W. de Beer, also distinguished himself by singing a tenor solo in one of the concerted items at short notice.

CONCERTS OF THE WEEK.

MARIE HALL RECITAL.

The name of Marie Hall takes one back to the happy memories of old St. James, and the romantic career that made such a strong appeal to us in those days. To-day, Marie Hall's playing has maturity and all the old qualities, and there is certainly no effort to obtain applause other than by the sheer beauty of execution.

On Saturday afternoon, at Wigmore Hall, she delighted the audience by her unquestionably fine playing. The whole programme was of a particularly interesting character, containing old and modern composition, and, throughout, the masterful accompaniments of Mr. Charlton Keith were a sheer joy; and the excellent qualities of the Steinway Grand were never more adequately appreciated. Opening with the Bach E Major Sonata, a group of six small pieces widely varying in character, displayed the genius of Elgar, Holst, Morris, Bredt, and Eugene Goossens, whose "Old Chinese Folk Song" is very grateful in arrangement. With accompaniment arranged by Frank Merrick, the Sonata in E Minor, an arie by Durante, "Le Bavolet flottant" by Couperin, and by way of reminding the audience of Purcell's fine work in writing for the violin, an arrangement of one of the composer's variations on a ground bass by Rutland Boughton were programmed.

MOTOR TRANSPORT VOLUNTEERS' CONCERT.

This Corps, which did such yeomen service during the war by conveying men on leave across London, were entertained at a concert and reunion, arranged by Lieut. Tom Clare, at Cannon-street Hotel, on the 18th inst. Mr. Alfred Bishop was stage manager, and carried out the duties in his well-known methodical and diplomatic manner.

The following artists appeared, and met with most enthusiastic receptions, viz.:—Amy Hunt, Gladys Bishop, Arthur Strike, Randell Jackson, Clay Thomas, Harry Morton, Emil Clare, Fred Curtis, Frank Wood, George Bolton, Herbert Collings, Walter Churcher, and Tom Clare. Encores were demanded from each artist, and several had to give even more, especially Tom Clare, who was not allowed to leave (to catch his turn at the Willesden Hippodrome) until he had rendered half a dozen items. One of the most successful, and certainly one of the most unique, turns was that of Gladys Bishop, premiere danseuse, fresh from her success in the Wimbledon Theatre pantomime, "Aladdin." This clever little lady had to give no fewer than four dances of widely different types, viz., Eastern, ballet, Dutch, and buck, making a complete quick-change of costume with each dance, which aroused a storm of applause.

The accompanists were Messrs. Joseph Batten and Herbert Townsend.

STREATHAM SYMPHONY ORCHESTRA.

Promenade Concerts at Streatham Town Hall, with an orchestra largely reinforced from Queen's Hall, are a feature any suburb might rejoice in claiming as part of its social life, and, happily, draw very considerably on the neighbouring suburbs of Norwood, Balham, and Norbury. The programmes at these concerts are always good, and reflect great credit upon the directors.

Friday last was a particularly notable programme by reason of the engagement of Mr. Roland Hayes, whose best work is accomplished in rendering the Negro Spirituals, in which he collaborates with him fellow-countryman at the piano most effectively. His success was undeniable, and his selection of Coleridge-Taylor's "Onaway, Awake, Beloved," emphasised the beauty of this fine composition of his lamented composer-kinsman. Perhaps, some day, the accompaniments of these Negro Spirituals will be arranged rather more happily than those in "Go Down, Moses," "By and Bye," "Sit Down," yet frankly these songs of religious fervour do not permit of criticism. They are a kind of impromptu effusion of the orchestra, in the conducting of which Mr. Frederick S. Haggis is persuasive rather than compelling; the wood-wind and brass have the best tone, and some very happy results were obtained in Lalo's "Two Aubades," Weber's "Oberon" overture, Dvorak's "The New World"—particularly the Largo—Coleridge-Taylor's "Characteristic Waltzes," and "Carmen" selection, by way of a final item.

Miss Muriel Shrapnel, joined by Miss Gladys Shrapnel, are two very gifted little ladies, respectively giving great promise as violinist and pianist. Their selections were ambitious, and style sincere. The whole concert was a decided success.

BUTTERWORTH REMBRANDT ORCHESTRA.

The last concert of the season run by the Butterworth Rembrandt Orchestra at the Hughes' Memorial Hall, Clapham Junction, lacked nothing of general attractiveness, and there was a full house. Many composers contributed to the generally Eastern atmosphere, including Albert E. Ketelbey, Amy Woodforde Finden, Luigini, Ganne, and others, but the most notable item of regular orchestral repertoire proved to be the Sibelius "Valse Triste." A harp solo by Mr. Sidney L. Perry, and the Bach-Gounod "Meditation" for violin, by Mr. W. C. Butterworth, were the programmed instrumental solos, "Fawdonisms at the Piano," by Mr. H. Fewdon Vokes, the humorist, and Miss Annie Hene the vocalist, who sang "An August Evening," by A. W. Rabley, to the acceptance of an enthusiastic audience. Miss A. Davie was at the piano.

DOROTHY EAVESTAFF RECITAL.

The name of Eavestaff is familiar to all followers of pianoforte developments, whether of the instrument, or the study of the technique of playing, and it was very gratifying to hear Miss Dorothy Eavestaff, herself in turn a pupil of Mr. Arthur Alexander, of the Royal College of Music, in a soundly representative recital programme, on Tuesday, the 18th, at Streatham. An excellent house assembled, and applause was unstinted at the conclusion of every item. The Paderewski "Theme and Variations," the ever welcome "Moonlight Sonata" (Beethoven) were essayed with a very conscientious care which developed into a happy abandon. In the more brilliant passages, possibly, rather than in broader reading, Miss Eavestaff was most effective, but her work was throughout of a consistently high standard.

Miss Sassino Dutton, a contralto singer whose voice is of very attractive quality, production free, and diction clear, sang some songs by Stanford, Ireland, Bantock, and others so very capably that one will regret not having, at a further hearing, the pleasure of praising her temperamental development.

Mr. Ivan Welham was the accompanist. Several bouquets were presented during the evening.

HETTY BOLTON'S PIANOFORTE RECITAL.

The name of Concert Director Daniel Mayer is a guarantee of excellence, and the fairly full house at Wigmore Hall on Friday evening, the 7th, was amply repaid in turning out on a dismal evening to hear the pianoforte recital of Miss Hetty Bolton. From the first few bars of the Prelude and Fugue in A flat (Bach), programmed as her first item, the attention of her audience was held, and the smoothness of tone was, together with the balance of power, noticeable. Phantasie in D minor was equally satisfying, the Brahms Scherzo in E flat making a highly pleasing finish to a first group of selections, excellently played. A broad catholicity of taste marked the programme throughout, Beethoven, Ravel, Debussy, Ireland, and Chopin being represented, and in all that Miss Bolton essayed there was a musicianly instinct and conception that entitle her to a high place in the ranks of representative pianists.

LONDON SOCIETY OF ORGANISTS.

The London Society of Organists gathered at Prince's, on Saturday evening, for one of those festive dinners that occasion so much geniality, and, under the presidency of Mr. E. Stanley Roper, although music generally was "verboten," the convivial spirit prevailed, and the National Anthem was sung in strict harmony, and with becoming fervour.

Many speeches, in true keeping with the occasion, and toasts were duly honoured, that of the Society being proposed by the Chairman, "The Clergy" by Mr. Percy Baker, responded to by the Rev. O. S. Ward, Vicar, St. Matthew's, Denmark Hill. "The Visitors" was toasted by Dr. White, and responded to by Mr. T. Lester Jones, secretary of the London Musical Festival, and Dr. Abernethy proposed "The Hon. Sec.," Dr. Warriner.

AT THE MAISON LYONS.

In view of the ever-increasing popularity of café music, it is pleasant to note that Miss Margaret Holloway's Ladies' Orchestra, at the Maison Lyons, Oxford-street, maintains its distinctive character. Under Miss Holloway's capable direction, her accomplished company of artists are more than sustaining the high standard of their programmes.

A recent innovation is the 'cello solos by Miss Alice Elieson, who, by means of her remarkable technical skill and interpretation, has won the affections of the habitués of the Maison.

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ARTHUR BARKER,
Clerk to the Council.
Council Offices, Whitley Bay.
April 25, 1922.

LEAGUE OF BRITISH ARTISTS.
FIFTIETH CONCERT.
ÆOLIAN HALL,
New Bond St, W.1.
Saturday, April 29, at 8 p.m.
Vocalists: Misses Dorothy Whitby, Joan Bethune, Mary Warwick, Pauline Carter, Renée Cadell, Ina M. Chenery. Messrs. Edward H. Reach, Leslie Trott, Winter Coppin.
Instrumentalists: Violet M. Abbot and Stanton Rees. Songs at Piano: Miss Dorothy Ashby.
Child Studies: Beatrice Rose.
Vignettes of Life: Janet Barrow.
At the Piano: Effie Warwick & Harold Rink.
TICKETS—12/-, 8/6, 5/9 and 2/4 (including tax). May be obtained from Æolian Hall (Box Office), or from Secretary, League of British Artists, 119, Charlotte Street, W.1.

CONCERT PARTIES AT WORK.

"Masks and Faces."

A concert party of the best quality—this is the title won at Buxton Opera House, and highly merited by the above-named company recently, with high-class musical numbers and ensembles, dances, recitations, and so on, also clever impersonations of music-hall stars. Trios were most effective and pleasing, and efforts at extempore rhyming wer ealso well received; encores were very frequent every evening.

The Modern Mountebanks.

This concert party, presented by Harry Ruming and Leonard Henry, were appearing recently in their 20th century entertainment at Margate Pavilion. The party includes Betty Bates, Harold Andrews, Ella Victoria, Ronald Taylor, Audrey Hill, Teddie Mann, Harry Ruming, and Leonard Henry.

Royal Quixotes.

Under the direction of Mr. Bob Roberts, the famous concert party the Royal Quixotes paid a welcome return visit to the Anglesey Palace, Burton-on-Trent, recently. The following talented combination presented their usual excellent fare to crowded houses: Jack Howard, Mona Stewart, Maud Selkirk, Dancisto, Jack Clifford, Doris Lang, Bob Roberts.

We hear that Mr. Ivor M. Johns has secured an excellent array of touring parties for his Stow Hill Pavilion, Newport (Mon.), for the coming season, which started at Easter, and continues till the end of October. For a great many years Mr. Johns has catered for his patrons with the utmost success, and, judging by the list of bookings for 1922, this well-known pavilion will easily maintain its reputation for presenting the very best of concert party productions. We understand that among the companies visiting here will be found "Fancy Fair," "Mischief," "Bubbles," "The Gaieties," "The Playmakers," "Pan," "Charade," "Masks and Faces," "Peaches," "Folly," "The Mountebanks," "Snapshots," "Arcadians," "Pierrot in Play," "Peepshow," "Mexicans," "Arcady," "Fashion," "Ecstacy," "Variorum," "Farce," "Vagabonds," and "The Orange Club."

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TO SEASIDE AND PROVINCIAL CONCERT PROMOTORS.

THE MILGROM CONCERT PARTY,

Which appeared at the London Queen's Hall on Easter Monday with such great success, are open to accept engagements on percentage for week ends, Thursdays to Sundays preferred.

The Party contains a first-class RUSSIAN BALALAIKA ORCHESTRA and RUSSIAN DANCERS, also ENGLISH VOCALISTS and HUMORISTS of marked ability.

The *Daily Telegraph* Tuesday, April 18:—"A special feature of the Easter Monday evening concert at the Queen's Hall was the appearance of the Russian Balalaika Orchestra. It was good to hear them play this refreshing music with such skill, taste and authority, etc., etc. The Russian Cossack dances were performed with characteristic animation, etc., etc."

Advertiser will consider any favourable place (seaside or Inland) where money can be taken on percentage or any other terms suggested by promotors. This is a first-rate Concert Party (not costume), and suitable for the best Theatres and Concert Halls.

Further particulars from
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CONCERT PARTIES ON TOUR.

ARABIA.—April 24, New, Tonbridge.
ARCADIANS, THE.—April 24, Vic., Pier, Blackpool.
ARCADY.—April 24, Paddock Gdns., Guildford.
BUSYBODIES, THE.—April 24, Pic. House, Leiston.
CATLIN'S ROYAL PIERROTS.—April 24, Arcadia, Colwyn Bay.
CHARADE.—April 24, O.H., Buxton.
CRITERIONS, THE.—April 24, Pav., Worksop
FARCE.—April 24, Clarence Pier, Southsea.
GAIETIES, THE.—April 24, Pier, St. Annes-on-Sea.
GIPSIES.—April 24, Picture House, Sutton.
HOBBIES.—April 24, New Pav., Morecambe; May 1, Avenue T., Morpeth.
IDEALS, THE.—April 24, Leas Pav., Folkestone.
JAKE-A-LOO.—April 24, Pav., Stroud; May 1, Summer Pav., Tunbridge Wells.
JOLLY DUTCHMEN.—April 24, Stafford.
JOY.—May 1, Picture House, Cirencester.
LIVE WIRES, THE.—April 24, Pier Pav., Skegness.
MASKS AND FACES.—April 24, Sun Pav., Kingston.
MEXICANS, THE.—April 24, H.M., Barrow.
NAP.—April 24, Sale.
NEW CADETS.—April 24, Bohemia, Broadstairs.
OPTIMISTS, THE.—April 24, Arc., Llandudno.
ORANGE CLUB, THE.—April 24, Hippo., Penarth.
PLAYMAKERS, THE.—April 24, G., Abingdon; May 1, Bohemia, Broadstairs.
POPPIES, THE.—April 24, Pav., Seaforth; May 1, Roath Park, Cardiff.
PRO RATAS, THE.—April 24, Imperial, Newton Abbot.
RAMBLERS, THE.—April 24, Pier Pav., Hastings.
ROYAL VAUDEVILLIANS, THE.—April 24, Assem. Rooms, Andover.
SEVEN NOBODIES, THE.—April 24, Arc. Pav., Halifax.
SPORTY SET, THE.—April 24, R., Bury St. Edmunds.
SUMMITS, THE.—April 24, Rusholme Pav., Manchester.
SUPREMACY.—April 24, Victoria Hall, Keswick.
VAGABONDS, THE.—April 24, Pier Pav., New Brighton; May 1, Olympian Gdns., Rock Ferry.
VAMPS, THE.—April 24, Pav., Leicester.
VARIETY.—April 24, Arc. Pav., Leeds; May 1, Pier, Skegness.
VELSATILES, THE.—April 24, Pal., Southport.
WIG-WAGS, THE.—April 24, Pal., Woking.
XL'S, THE.—April 24, Pier, Plymouth.

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THEATRICAL GOSSIP.

The First of the "Decameron Nights"—"Quality Street's" Third Century—New Comedy of Lancashire Life.

Death of Leonard Robson.

We regret to learn, as we go to press, that Leonard Robson, who was playing Lead with Miss Ethel Irving on tour, passed away from an attack of pneumonia yesterday (Tuesday) morning.

Princess Mary at Drury Lane.

The first of the "Decameron Nights," at the beautiful new Theatre Royal, Drury Lane, was honoured by the first appearance in public of Princess Mary since her marriage. She looked radiant in a lovely frock of palest pink, and wore a pale blue snood, sparkling with diamonds, round her fair head. Behind the great bouquet of exquisite roses that lay along the ledge of the box, the Princess blushed and smiled with pleasure at the warmth of the reception that greeted her when the lights went up and disclosed the Royal party.

Mr. Arthur Collins' Speech.

A typically sincere and pleasant speech was made by Mr. Arthur Collins at the end of the evening. In it he compared himself to a man who has discarded a shabby but well-loved old suit and stands arrayed in gorgeous new garments. Proud as he was, said Mr. Collins, of his beautiful new theatre, the demolition of the old Drury Lane Theatre, necessary though it was, had cost him many a pang. For him it had held memories of many triumphs.

A Warm Welcome.

Mr. Collins concluded his speech by a warm and friendly welcome on behalf of Sir Alfred Butt and himself to the great public which has given him such staunch support in the past, and avowed himself their loyal, faithful and obedient servant.

"Quality Street's" Third Century.

Sir James Barrie's delightful comedy, "Quality Street," which has been playing to the capacity of the Haymarket Theatre for months, reaches its 300th performance on Thursday evening, and bids fair to outdistance the original production at the Vaudeville Theatre nineteen years ago, when it was played continuously for over a year.

The performance of Miss Fay Compton as Phœbe of the Ringlets, Miss Mary Jerrold as Susan Throssel, Miss Hilda Trevelyan as Patty, and Mr. Leon Quartermaine as the dashing Valentine Brown, will be long remembered as delightful contributions to one of the most charming entertainments to be seen on the stage to-day.

A Critic Ill.

We regret to learn that Harry G. Hibbert, the dramatic critic and theatrical chronicler, has been taken very ill. We wish our former "Era" colleague a speedy recovery.

Actors' Benevolent Fund.

One evening last week Mr. Arthur Lawrence, manager of the Liverpool Royal Court Theatre, made an appeal from the stage on behalf of the Actors' Benevolent Fund. The collection taken up afterwards realised the sum of £23. Next day Mr. Lawrence was agreeably surprised to receive a cheque for £100 from a party who desires to be unknown, mentioning in a letter: "I heard your appeal, and I think this is a fund which should be supported." Had Mr. Lawrence's powers of eloquence anything to do with the sending of such an acceptable gift?

"Simple Simon's Baby."

The bookings for Messrs. G. Carlton Wallace and Terence Byron's new autumn production, "Simple Simon's Baby," an original comedy play of Lancashire life by G. Carlton Wallace, are exceedingly satisfactory, the first date being Aug. 7, Opera House, Northampton. The play is described as "a delightfully realistic domestic story of innocence, pathos and laughter."

An Eccentric Recovering.

The many friends of "Jack" Harrison, the esteemed hon. secretary of the Eccentric Club, will be glad to learn that he is now recovering from a very trying illness.

"The Rotters."

"The Rotters," by H. F. Maltby, is playing its eighth visit to the West Pier, Brighton, this week, and Mr. Arthur Gibbons has resumed his favourite part of Mr. Clugston, J.P., which he so successfully played at the Kingsway Theatre. Mrs. Gibbons (Miss Ivy Carlton) is playing her original creation of Estelle, and another artist from the London cast is Miss Elizabeth Grayson, as Winnie. Miss Edith Finlay is the Mrs. Clugston, and a strong cast supports.

"The Chaperon."

"The Chaperon," the farcical comedy which made such a success at the Strand a year or two ago, will be reproduced next Monday at the Wimbledon Theatre by the Provincial Enterprises, Ltd., with Herbert Darnley as Pottinger, Winifred Roma as Rosa, Fanny Wallace as a maiden lady, and F. W. Kavanagh as the Hon. Algy, &c.

Betty Aubrey.

Miss Betty Aubrey was called upon as understudy—hrough illness—to play Mrs. Franklyn in "Thank You Phillips," at the Opera House, Leicester, and made a pronounced personal success, to the great satisfaction of all concerned, including her father, J. C. Aubrey, who had just returned from South Africa.

Death of Joseph Oller.

The death is announced from Paris of Joseph Oller, at the age of 72 years. Deceased was born in Spain, and controlled at different periods a number of theatrical enterprises in Paris, notably the famous Moulin Rouge, Nouveau Cirque, Olympia, and Jardin de Paris. He was also concessionaire of the mutual betting system used on French racecourses by the Government and known as the Pari-Mutuel.

The French Players.

The commencement of the season of J. T. Grein's French Players at the Court Theatre is now definitely fixed for May 2, but these matinées will in no way affect the Galsworthy cycle, as they will take place on the Tuesday, Thursday, and Friday of each week, with a Sunday performance reserved for subscribers. The first performance will consist of a new play, in three acts, "Boudu Sauve des Eaux," by ... Ranchois. It will be acted by a first-class company of French players, headed by Mlle. Jeanne Cazalis and George de Warfaz, who will produce the play.

Lord Kilmarnock's Play.

"The Chalk Line," play in three acts, by Lord Kilmarnock, British High Commissioner at Coblentz, has been performed by the Rhineland Garrison dramatic troupe at the Deutsches Theater at Cologne. The play concerns quarantine laws in Shanghai, where the leading characters are confined in a bungalow.

Eighteenth Century Bath.

"A Ballad of Bath Ghosts, or the Romance of a Century," will be given by the Citizen House Players, in the Old Pump Room, Bath, to-morrow (Thursday) evening. The performance will be repeated, afternoon and evening, on Saturday, and on the following Monday and Tuesday evenings. The "Ballad" will seek to recapture the glamour of the eighteenth century in Bath by quaint scenes, beautiful dresses, and fragrant memories.

J. Henry Twyford.

Mr. J. Henry Twyford has been engaged by Gerald Lawrence for the forthcoming new production, "Mr. Garrick," by Louis N. Parker. He is also playing in and producing again for Alex. Maclean the drunken scene of Robertson's "David Garrick," at the Hyde Park Hotel Dance Club, "Revel," on April 28.

"Tilly of Bloomsbury" Revival.

Mr. Arthur Bourchier will appear in his original part of Stillbottle, the broker's man, in Ian Hay's amusing comedy, "Tilly of Bloomsbury," which is to be revived at the Strand Theatre shortly, in succession to "The Love Match," the run of which ended on Saturday night.

Benefit Performances at Torquay.

Mr. Arthur Pearse, the popular Secretary of the Theatre Royal, Torquay, took his annual benefit last week upon the occasion of the visit of Mr. Carlton Fredericks' company in "Bo-Peep." For Mr. Pearse's benefit performances, when two packed houses showed their appreciation of the popularity and esteem with which Mr. Pearse is regarded, Mr. Carlton Fredericks himself put in an appearance, and entertained with some capital stories. In a humorous speech he alluded to the good feeling which had always existed between visiting companies and the theatre management, and paid a warm tribute to the courtesy and tact invariably displayed by Mr. Pearse. A great reception was accorded to Mr. Pease, who acknowledged very cordially the kindly sentiments which had been expressed towards him.

Leslie Sarony.

Mr. Leslie Sarony has, we hear, been chosen as understudy to Mr. Stanley Lupino at the Gaiety. Mr. Sarony was Mr. Lupino's deputy at the Hippodrome last autumn.

Big Bardic Booms.

There are three extra special revivals of Shakespeare's works in connection with his Birthweek celebrations. These are the revival of that seldom acted play, "All's Well that Ends Well," this week, and Mr. J. R. Hackett's first English performance as Othello to-morrow night (both at Stratford-upon-Avon), and the revival at the Old Vic next Monday of that also seldom acted tragedy, "Timon of Athens."

And some Specimens.

Mr. Hackett will travel from the Bard's Birthplace, about daybreak on Friday, to give a selection of his overnight's "Othello," at he New Theatre Shakespearean matinée on that day (Friday) in aid of the Old Vic Restoration Fund. The other Bardic excerpts will include: scene from "Hamlet" (with Matheson Lang as the Prince), a selection from "Cymbelene," with Miss Sybil Thorndike as Imogen; "The Comedy of Errors" (by the Old Vic company), and Portias "Mercy" monologue by Ellen Terry.

Miss Edyth Goodall, who has made a pronounced success in "If Four Walls Told," at the Royalty Theatre, hopes to appear later in a duologue written by her husband, Mr. Leonard Schuster, the son of Sir Arthur Schuster, the scientist.

ACTORS' CLUB.

A meeting of the directors of the Actors' Club, Limited, was held at 40, Whitfield-street, on Monday, at 5.30 p.m. Present:—Mr. H. Lawrence Harris in the chair, Misses Jessica Black, Lydia Donovan, Helen Kinnaird, Maud Kirwin, Florence Trevor, Messrs. George D. Ayre, Harold Brownlow, A. H. Foote, Bertram D. Parnell, and the secretary, Emilienne Terrie.

It was agreed to form a library in the Club, and Mr. Wilfred Herbert and Mr. Edmund Kennedy, jun., were appointed joint librarians. A gift of books was received from Miss Ina Rozant, and also a loan of books from Miss Nellie Carlyle.

An interesting scheme for the Theatrical Garden Party in June next was submitted by Miss Florence Trevor, and approved by the board.

The following ladies and gentlemen were elected members of the Club:—Misses Julia Larkins, L. M. Revell, Messrs. A. E. Drinkwater, Richard Littledale, Frank Pettingell.

The Entertainment Committee reported that the concert given on Sunday, April 23, was a great success, and that the next whist drive will take place on Thursday.

DEATH OF EDWARD LEWIS.

News of the death of Mr. Edward Lewis, on Saturday, at his residence in Albyn-road, St. John's, S.E., after an illness of some months, has been received with much regret by many of his old associates in the profession. He was born at Honiton, Devon, in 1866, and made his first appearance on the stage two years later as Rollo's child, being carried on by the late James Elphinstone. After playing a series of juvenile parts he appeared as the King and also as the Old Man of the Sea in J. F. Elliston's pantomime "Bo Peep" at the Theatre Royal, Halifax, 1881-82. In succeeding seasons he played in pantomime

at the Lyceum, Edinburgh; Theatre Royal, Newcastle; Grand, Glasgow; Theatre Royal, Nottingham; Princes, Manchester; Grand, Birmingham; the Tyne Theatre, Newcastle; and the Grand, Leeds. In between he appeared also in the provinces in numerous plays, including "Forced from Home," "New Babylon," "Pygmalion and Galatea," "The English Rose," "The Prodigal Daughter," "The Guardsman," "Joan of Arc," "A Trip to Chinatown." More recently he was chiefly known for his long association with the part of Tweedlepunch in "Florodora." Mr. Lewis toured in this musical play for many years.

On the music halls he had considerable success in a sketch called "The Four Wishes," in which he was partnered by Miss Laura Leycester. He was one of the most popular members of the Green Room Club, to which he had belonged since 1894. Deceased leaves a wife, two sons, and a daughter.

Mr. Lewis was filling the part of Tinbad in "Sinbad the Sailor" at Sheffield last Christmas, although suffering great pain, and was compelled to resign his part after a few performances.

The funeral will take place at Brockley Cemetery to-day (Wednesday) at two o'clock.

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HERE, THERE, AND EVERYWHERE.

Grease-paint Portraits—A Venture of Faith—Overheard in the Bus—The Pessimistic Pro.—Gideon's Golf.

I was talking to Barry Lupino while he was making-up at the Hippodrome one night recently, and I happened to inquire where certain paintings came from which adorned the room. I then learned that Barry was once a very clever black-and-white artist, and he now whiles away the tedium of long waits by painting portraits in grease-paint. Not just a slap-dash caricature roughly outlined with a stick of paint—oh, dear, no! He has reduced it to a science. He collects old stumps of paint, melts them down over a candle, uses an eye-brush to paint with, and lays on the colour with considerable taste. He dusts them over with powder to dry the surface, and then leaves them for a whole week to harden. Later he varnishes them with spirit gum, and there you have what is to all appearances an oil-painting with a good, durable surface.

* * *

I adjured Barry not to overdo himself in these long waits, because in addition to painting portraits he is writing matter for a new little paper which is being published for the first time on Saturday at the Hippodrome. George Robey is its first editor.

* * *

Great acts of faith are sometimes justified by results, and "If Four Walls Told" deserves to be one of these. Alban Limpus was telling me the other evening that when he bought the play he had not even seen it. I believe he relied on the artistic judgment of William Stack and Reginald Bach—and wisely, too, if I mistake not! When the play had its first production by the Repertory Players it proved impossible to get a complete rehearsal with everyone present, but my readers know what a finished performance was given. It is always refreshing to meet a well-cast play, and it was something of an achievement to secure the release of several of those who are the backbone of the show.

* * *

The two finest old-men character studies which I have ever seen are as far apart in conception as the poles are in distance. I refer to Dion Boucicault's Mr. Pim, and Reginald Bach's David Rysing in the present Royalty show. Bach's performance is comparable artistically to Miles Malleson's really beautiful study of the half-witted beggar in "John Ferguson," or to W. G. Fay's playing of the Fool in Lady Gregory's "The Hour-Glass." Bach has seen much of the rural life of this country, and is a very keen observer of country-side manner and dialect. But it is his innate gift for characterisation which enables him to invest old Rysing with that touch of superb artistry, which leaves no trace of itself by which it may be recognised as an art creation. Every movement, every intonation springs from inspiration rather than from laborious observation of types. It becomes almost incredible that a young man stands beneath the outward guise of this hoary old villager.

Bach was telling me last Saturday how very amusing, and sometimes useful, he finds it to play a part in which none of the public ever recognises him off the stage. Omnibus and tube journeys may become unwontedly entertaining when one hears oneself being discussed with a frankness born of blissful ignorance that "that dear old man" is sitting in the corner enjoying the conversation.

* * *

I have no patience with those who are for ever deploring the almost total lack of good acting on the West-End stage of to-day. Pessimists no doubt have as much right to their opinions as optimists, but haven't we all noticed that professionals contradict each other's verdicts quite as frequently as do the critics?—and that both are very liable to become blasé? I should like to condemn such gloomy spirits to undergo a course of treatment at the St. Martin's, the Hammersmith Lyric, the Court, the Old Vic., the Little, the Everyman, the Royalty, and the Playhouse. This list purposely omits several theatres where there are gigantic star attractions; those named above are cited rather as examples of sound good team work—not perfect, I daresay, but still unquestionably fine.

* * *

And it is not only in so-called "serious" plays that superlatively good acting can be seen. Contrary to the notions of some superior persons, quite a lot of good acting may be seen (if looked for) in Sundry musical shows. Some of this excellent acting is light comedy, some of it is low comedy, and some is ordinary "straight" stuff. So far as my experience goes, André Charlot is, par excellence, the man who can be relied upon always to give us in his revues a liberal seasoning of really fine acting within these three categories. Other producers may give us lavish super-spectacle, which is sometimes of considerable artistic value, but Charlot is the man who appreciates what a very serious form of art revue really is when intelligently handled. In his revues the comedy, both light and low, forms always a homogeneous whole with the rest of the production—he avoids the pitfall of putting spectacle and comedy into separate water-tight compartments.

* * *

The Co-optimists had a pretty heavy time of it when they were launching their new programme. Melville Gideon, who is, of course, a great golfer, told me last week that in company with a Frenchman some of the company went over to France at Easter to play against Le Touquet. He himself faced the Channel crossing like the cheery Optimist he is, and came through feeling fine. Monsieur, however, was far otherwise, and Melville had literally to carry him round the course! And the Frenchman had the effrontery to beat him after all!

PROSCENIUS

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

The Newest Gambler Play.

The production by Denys Grayson and Lyn Harding—"with them" (as the lawyers say) Mollison Kidd—of "The Card-players," at the Savoy to-night (Wednesday), is more than usually interesting from the facts that (1) it is the last work of its gifted author, the late Mr. Haddon Chambers, and (2) that he wrote the heroine character expressly for his charming young wife, stage-named Pepita Bobadilla, who will play it.

Coincidental Construction.

The phrase invented by the lamented Haddon Chambers in his "Captain Swift," namely, "The long arm of coincidence," is illustrated by the fact that his drama "The Card-players," resembles certain features of A. E. W. Mason's drama, "Running Water," now running at Wyndham's. Chambers, however, was in no sense indebted to Mason's novel of the same name upon which "Running Water" is based, and, moreover, Chambers died many months before that play itself appeared. The similarity which seems needlessly to have disturbed some paragraphists, lies in the fact that each of these two dramas has a gambler for its leading character, and that in each case the heroine is the gambler's daughter. The gambler at Wyndham's is played by Gilbert Hare; the gamester at the Savoy will be impersonated by that very "leading" actor of our time, Godfrey Tearle, who last Saturday night finished giving his splendid performance of the wayward but repentant hero of that beautiful and impressive drama, "The Faithful Heart."

Inevitable Resemblance.

"After all," said Denys Grayson to us during a recent rehearsal interval at the Savoy, "I suppose it will be granted by all who know anything at all about plays that one gambling drama is pretty sure to resemble another gambling drama." This, of course, is true from the Elizabethan drama down to such specimens of these latter days.

Leon M. Lion's Futures.

Speaking of "The Faithful Heart," the proud presenter of that noble play of Monckton Hoffe's, namely, Leon M. Lion, tells us that he has several productions in view to follow the new Galsworthy play, "Windows," which he produced last night at the Court Theatre. L. M. L.'s future plays include "The Snare," "Blinkers," and "Greemantle," which he has collaborated with Rafael Sabatini, H. Annesley Vachell and John Buchan respectively. Mr. Lion will also continue his Galsworthy play-cycle (with J. T. Grein), and this will be followed—some time in the autumn—with a cycle of the Best Plays of Pinero.

Feminine Dramatists.

Sir Alfred Butt's pending production of the new play entitled "Lass o' Laughter," at the Queen's Theatre, possesses a special interest by reason of the fact that it will add two more to our fast increasing list of lady playwrights. The new two are actresses, namely, Misses Edith Carter and Nan Marriott-Watson. May they prove as successful as those other feminine dramatists, Miss Clemence Dane, Miss Christopher St. John, Cicely Hamilton, Mrs. Clifford Mills, and so on.

The Plot and the Players.

As "Lass o' Laughter" was described in these columns when it was first "tried out" at Leamington a few weeks ago, this week it remains only to indicate the chief players picked for the Queen's. These include Miss Jean Cadell, Frederic Worlock, Percival Clark, F. B. J. Sharp, and Nicholas Hannen, Miss Henrietta Watson, and one of the co-authoresses, namely, Miss Nan Marriotte-Watson.

Vedrennie Vigour.

Just as we were going to press, J. E. Vedrenne started vigorously rehearsing a new play for prompt production, probably at the Comedy. In due course, J. E. V. will also present a new play, in which the leading parts will be acted by Leon Quartermaine and his charming bride Fay Compton. But that play must wait until the end of the run of that delightful and still drawing comedy, "Quality Street," at the Haymarket.

"Dear Brutus."

In any case, Manager Vedrenne must presently withdraw from Wyndham's—where he is running "Running Water," for Sir Gerald du Maurier must return thereto in the course of a few weeks to fulfil his (and Frank Curzon's) promise to revive Sir James Barrie's fantastic—not to say mystic—play, "Dear Brutus."

Courtneidge Coming.

That busy and blitheful manager, Robert Courtneidge, will soon be lavishly lively in London again. This time he will provide for metropolitan playgoers his highly successful new touring eighteenth century comedy opera "Gabrielle."

Camp Comicality.

A farce, dealing with the humours if military training life—is to be produced at the Duke of York's next Monday week, by that theatre's new tenant, namely, Actor Yorke Stephens. The play is a new adaptation (without the music) of the celebrated French operette "Les Vingt-huit Jours de Clairette"—the first English version of which was "Trooper Clairette," adapted by and produced by the late Willie Edoun, with his wife, the late Alice Atherton, in the name-part. Yorke Stephens's fellow players will include the droll Dan Rolyat; the clever Clive Currie, and the charming Miss Isabel Jeans. The present title is "Nuts in May." "The Nuts," of course, are the swellish soldiers.

An Essayist-Dramatist.

Good news has reached us to the effect that E. V. Lucas, that "Lamb"-like essayist, has at last written a play. E. V. L. has been promising some of us for a long time that he would yet blossom forth as a stage author! And now he has done it! Good Luck!

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

"A.A. Shop."

Special general meetings have been arranged to take place on Sunday, April 30, 7 p.m., St. Martin's Theatre. Speaker, Mr. S. G. Hobson. Sunday, May 14, 7 p.m., Alhambra Theatre. Speaker, Mr. Patrick Hastings, K.C.

All artists should take the greatest interest in these meetings, and turn up in large numbers to hear and take part in the discussions.

Propaganda Meetings.

These meetings are held every Tuesday in the rooms of the Association, when matters of mutual interest are discussed. The next meeting will therefore be held on Tuesday, May 2, at 3 p.m., and it is hoped there will be a large attendance of both members and non-members.

M. R. Morand, Deceased.

The following letter has been received from the solicitors of the late Mr. M. R. Morand, which may prove interesting reading:—

Treasurer, Actors' Association. 12/4/1922.

Dear Sir,—We write to inform you that the late Mr. M. R. Morand by his will, dated March 11, 1921, bequeathed the Actors' Association the sum of £100. Payment will be made when Probate is obtained and the executors are able to realise stocks.

We shall be obliged by your letting us know the full name of the party who will grant a receipt for said legacy.—We are, yours faithfully,

MACKAY & BOYD.

Report, Week Ending April 22.

Death levies due, 10; subscription stamps due, 16.

Moneys Recovered 1922:—Previously, £873 12s. 4d.; this week, £10; total, £883 12s. 4d.

Death Levy Benefits:—£549 7s.

Total Cash Payments:—£1,489 9s. 8d.

General.

1. Member engaged for revue which ran for several months at an alleged loss. With two weeks still to play the proprietors realised that there would be some doubt as to the remaining dates paying, the towns to be visited being notoriously bad. He therefore intimated that the 14 days' notice would be played on commonwealth terms—to which the company agreed with one exception. This artist claimed full salary, which has now been recovered by the Association.

2. The proprietor of a revue made arrangements with the artists that the company should be run on commonwealth terms. This was agreed to, and continued until it was discovered that the proprietor had already subbed money for his own personal use before sharing the takinge amongst the artists. On placing the matter before the A.A. the artists were advised to refuse the commonwealth terms and to insist on salaries according to their contracts. This was done, and we now learn that payment is being made on proper lines.

Minutes of Council Meeting Held April 21.

Present: Mr. J. Fisher White (in the chair), Messrs. A. Harding Steerman, Sydney Lynn, Alfred Harding, David Leslie, O. B. Clarence, Ben Webster, Byron Douglass, Luke Forster, Murri Moncrieff, Frank B. Gray, Alfred Lugg (secretary), Misses Minnie Rayner, Ada Rosoe, Renee Kelly, Kathleen Magee, Carlotta Anson, Lydia Donovan, Lisa Colman, and Mme. Isabel Beresford.

A vote of condolence was passed by the Council with Miss Eva Moore on the death of her husband, Mr. H. V. Esmond.

Chairman's Letters.

Letters regretting their inability to attend had been received from Messrs. Walter Rignold, A. George Fry, Herbert Pearson, Charles R. Stone, David G. Noble and Sydney Paxton.

Letters from Lord Decies, Mrs. Saba Raleigh, the Actors' Employment Fund, and Mr. Norman McKinnel, were also read.

Secretary's Letters.

Letters had been received from Mr. Walter H. Terriss, Miss Sara Allgood, Mr. Martin Adeson, Mr. Herbert Pearson, Mr. Clifford Rean, Dr. Allan Firm, Mr. Neil Porter, Mr. Stephen Jack, Trades Union Congress General Council, Amalgamated Engineers' Union, and Messrs. Goddard and Co.

Here, Mr. Showman!

I like your show—it is a good one. You've got the crowds—but look at your Pay Box?

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PREMIERES OF THE WEEK.

"DECAMERON NIGHTS."

At Drury Lane.

A Romantic Play in a Prologue and Three Acts, adapted from Boccaccio by Robert McLaughlin and Boyle Lawrence, with Lyrics by Boyle Lawrence and Music by Herman Finck; Produced at the Theatre Royal, Drury-lane, on Thursday, April 20.

The Lady Fiametta....Winifred Davis
Nerissa ..... Eve Lynn
Simonetta ..... Kitty Cadwell
Griselda ..... Mabel Fenwick
Olivia ..... Marjorie Wilson
Lauretta ..... Kitty Allen
Filomena ..... Nita May
Emilia ..... Kathlyn Clifford
A Maiden ..... Wilette Kershaw
A Friar ..... Sidney Caxton
The Noble Ricciardo Liberati
H. A. Saintsbury
Amato ..... Horace Corbyn
Bessano ..... Arthur Lewis
The Noble Torello d'Istria
Hugh Buckler
Azaro ..... Tom Barrett
Loretto ..... Frank Haylett
Saladin ..... Cowley Wright
Imhiff ..... David Miller
Murillo ..... Reginald Adams
Salerno ..... Warren David
A Minstrel ..... Ernest Pitt
The Lady Teodora .. Gladys Ancrum
The Lady Violante ..... Ellis Jeffreys
The Lady Lisetta ..... Verita Vivien
Ciacco ..... Ivan Berlyn
Marta ..... Barbara Hannay
Alfredo ..... Raymond Metcalfe
Cecilia ..... Bessie Ford
Bettina ..... Mabel Anderson
Daria ..... Lena Evett
Lestim ..... Jack Stephens
Saranin ..... Mabel Mitchell
Marvon ..... Harold Fox
Aristis ..... Gerald Hanson
Brunal ..... Louis Wilson
The Soldan of Egypt....Jefferson Gore
Corim ..... Teddie Barrie
Merandon ..... Freda Wynne
Aronden ..... David Hodder
Koor ..... Carlito Ackroyd
Frandis ..... Leonard Ashdowne
Passim ..... Joseph Finley
Gosim ..... Harry Bentham
Zoro ..... Walter Francis
Dromeo ..... Oscar Lansbury
The Doge of Venice .... John Keating
Zucco ..... Charles Nono
Ferondino ..... Norman Barr
Geronimo ..... Stanley Hay
Sarsani ..... Gladys Erskine
Pietro ..... Frank Walsh
Matteo ..... George Bourne
Beno ..... Augustus Bowerman
The King of Algarve....Arthur Lewis

Wonderful pictures, each more wonderful than that before, will stand out in the mind of the "Decameron" first-nighter, whenever he recollects how, in brilliant company, he assisted in the coming of the New Drury, and the wonderful pictures were sufficient to make the coming of the New Drury a matter of great significance indeed, and to bring the brilliant company at the end of the performance to acclaim Arthur Collins even more cordially than any brilliant company has ever had occasion to acclaim him before.

Mr. Robert McLaughlin has made a play of the Boccaccio stories, Mr. Boyle Lawrence has adapted the play to the requirements of the English stage, the latter has set lyrics for Mr. Herman Finck to "musicalise." Each of these has done well enough, though one is not always happy in trying to feel sure that the rythmic, melodious music is fully true to the atmosphere of the 14th century.

But it was Mr. Arthur Collins' triumph on Thursday. It was a new triumph—for the gentleman has had many triumphs before: who does not know that?—a new triumph of stage-craftsmanship, artistic capacity and resource.

The bits of Boccaccio that go to make the play involve most prominently the doings of the gay Lotharlo, Ricciardo Liberati, who, by the "Jack-in-the-box" trick that Shakespeare uses so cleverly in his "Cymbeline," comes to the bed-chamber of the noble Lady Teodora, and, by stealing her love-token necklace and doing one or two other things that he has undertaken to do, is able to give "undisputable proof" to her husband of her infidelity—that she is, in fact, "no different from all other Venetian wives"; the same Ricciardo who kidnaps and persecutes the beautiful sea-washed Perdita, beloved and betrothed of the romantic Saladin; the same Ricciardo whom the same Saladin finally kills in combat of sword and dagger. And one sees, too, as much of the Teodora sequel as Old Sol and the authors (plus the Censor and the draper) allow us to see—one sees in operation the law of Venice in the matter of wives discovered *in flagrante delicto*, poor Teodora stranded naked in the city square, after the annual Feast of Purity—with, on this fortunate occasion, total eclipse simultaneous.

Triumph of Production.

This last scene is, as a matter of fact, the most gorgeous as well as the most fine and intense from dramatic standpoints. But maybe, too, there is the final scene, when Perdita and Saladin, richly apparelled, discover who they are, and discover that nothing, after all, stands in the way of the life together that they have already sworn to live. Here is a sight indeed. Here to see a thousand dazzling steps and nothing more—steps that come from below the stage and lose themselves at its high topmost, steps whereon there stand and walk hundreds of people, clothed fantastically in cloth of gold—here to see even these is enough to be filled with a lasting wonderment.

And earlier scenes there are, scenes that make the production the triumph it is. First, the Hanging Gardens of Damascus: then the Monastery at Neda, with its kneeling worshippers; then Teodora's chamber. And to the whole add the moving crowds, the vivid lightning, the gorgeous riot of colour . . .

There is no big acting part, really. Acting, in fact, is to all intents subsidiary.

Ellis Jeffreys' Great Performance.

But a great performance by Ellis Jeffreys must in all conscience be most thoroughly well recorded. As Ricciardo's shrewd wife, Miss Jeffreys played magnificently, in all the Boccaccio manner (she had, perhaps, in her speeches best chances of exploiting it), and wearing the clothes of the period more "compellingly" than anybody else in the theatre. Every Boccaccio look she looked, every Boccaccio tone she intoned—each of all these things "went home" to an audience that saw to it that at the finish she was accorded all the ovation she deserved. Miss Wilette Kershaw was beautiful to look upon as Perdita, and acted with charm throughout, and Cowley Wright's romantic Saladin was a brave business. He looked the handsome man of Boccaccio's (nothing for all that, very out of the way in handsome young men), and he moved and spoke to match.

H. A Saintsbury's Ricciardo was truly Boccaccian, too; happy—almost popularly happy—in living in sin, as happy to die in the cause of it. Gladys Ancrum was a beautiful upstanding Teodora and a mightily sweet-singing one in the bargain, and Ivan Berlyn, Hugh Buckler, David Miller, and Arthur Lewis were other principals in the vast company that did most creditably.

"LOVE'S AWAKENING."

At the Empire.

Light Opera, in Three Acts, adapted from an Italian story by Herman Haller and Rideamus, English version and Lyrics by Adrian Ross, composed by Edward Kunneke, produced at the Empire Theatre, on Wednesday, April 19, 1922.

Countess Francesca Della Rosa
Miss Juliette Autran
Tonio ..... Miss Marjorie Gordon
Veronika ..... Miss Amy Augarde
Nella ..... Miss Betty Chester
Marietta ..... Miss Vera Pearce
Lorenzo ..... Mr. Edouard Lestan
Father Filippo ..... Mr. Harry Brindle
Dr. Pedantius .... Mr. Billy Leonard

Cupid has a busy time in "Love's Awakening," the light opera which Mr. Edward Laurillard presented at the Empire on Wednesday. The composer has furnished a score which contains an abundance of striking melodies, and there are many tunes that one will want to hear again. The choruses and orchestration, too, are elaborate, and some of the accompaniments are irresistibly tuneful.

The business of the little god is conducted in the castle of the Countess Francesca Della Rosa, a widow, who falls in love with Lorenzo, an Italian artist, engaged on a picture called "The Marriage Feast," in which one figure is lacking, that of Venus. The artist scarcely dares to ask the Countess to sit, but is saved the formality by the fact that the lake runs by the side of the house, and while the Countess bathes Lorenzo secures his picture from the Castle steps.

The services of the artist's professional model are consequently dispensed with, and she shows her powers of allurement by turning the scorn of Tonio, the Countess's son, into love. A further victim to Cupid's wiles is also Dr. Pedantius, Tonio's tutor, who, as the result of inheriting a fortune, excites the affection of the housekeeper's niece.

Of the numbers that remain chiefly in the memory are Tonio's song of affection for his mother, a tenderly written lyric expressive of the theme, and the quintet, "Life and Love," which proved very exhilarating.

A New Tenor.

The opera introduces to London a new tenor, who, if he does not actually take the town by storm, certainly won admiration for his fine voice and expressive singing. Possibly owing to the effect of the chilly winds, Edouard Lestan, who played the part of the painter, did not have his voice completely under control, but it rang out magnificently at times, and he secured enthusiastic applause.

A recruit from the Beecham Company, Miss Juliette Autran, sang the music of the Countess Francesca Della Rosa with sincerity and charm. It is the duty of the Countess to be sweetly sad and sedately joyful, and Miss Autran did both effectively. Miss Marjorie Gordon makes a pretty boy of Tonio, and renders her numbers with feeling. A tower of strength to the cast is Mr. Harry Brindle, who uses his resonant baritone artistically in the numbers that fall to the share of the jolly monk, Father Filippo.

The comedy of the piece is on the weak side, and some of it is facetious rather than funny. The most enjoyable item is that of the chicken duet, done by Billy Leonard as the tutor, Dr. Pedantius, and Miss Betty Chester, as Nella, the rather mercenary young lady with whom he falls in love. Miss Vera Pearce displays the possession of a good voice as the amatory model, Marietta, and Miss Amy Augarde is invaluable in the rôle of the Countess's housekeeper.

The orchestra, directed with skill by Jacques Henvel, played perfectly, and the chorus, though inclined to be a little overpowering, sang brightly throughout.

Not the least charming of a picturesque production is the mounting, all the scenes being from the brush of Marc Henri, some fine effects of distance being obtained in the set depicting the terrace of the Castle. M. Comelli's costumes added to the brightness of the piece, particularly in the Spring Festival.

"ZACK."

REPERTORY PLAYERS' PRODUCTION.

Character Comedy, in Three Acts, by Harold Brighouse, Produced at the Comedy Theatre on Sunday, April 23.

Mrs. Munning .. Miss Louise Hampton
Sally Teale
Miss Jean Webster Brough
Paul Munning...Mr. W. Edward Stirling
Virginia Cavender
Miss Joyce Kennedy
Zachariah Munning
Mr. Henry Kendall
Martha Wrigley
Miss Marjorie Harwood
James Abbot .... Mr. Dan F. Roe
Joe Wrigley..Mr. Harold B. Meade
Thomas Mowatt
Mr. Geoffrey Hammond
Harry Shoebridge
Mr. William Pringle

Mr. Brighouse's comedy has already been published, and also played in America, and its first appearance in London was enthusiastically received by a large audience. Zack, with his brother Paul and their mother (Mrs. Munning) are running a confectionery and catering business. The first-named is a feckless lad with a tremendous appetite and a woeful reputation for laziness and general ineptitude. He is therefore treated with scorn and derision by the more energetic mother and son. Virginia, a town-bred cousin, visits them, and as she is a young lady of means, it is necessary to give a good impression of the prosperity of the Munning household. A girl from the village is hired as a temporary maid, and tea starts in genteel style. Zack has not been let into the plot, and, of course, wrecks these well-laid plans with his unkempt appearance and shocking table manners. His rambling tongue discloses the true state of affairs.

A fortnight later someone has been placing bouquets of roses in Virginia's room somewhat mysteriously, and she suspects Zack, but Paul, at his mother's instigation, takes the credit of this gallantry, and proposes to Virginia. Meanwhile, a certain Joe Wrigley has broken his arm, and is unable to attend to his duties as waiter. He sends his weeping, half-starved daughter to explain matters, and Zack is caught in the unwilling act of consoling the girl. Joe Wrigley attempts a mild form of blackmail.

The true situation is seen by Virginia, who determines to take things into her own hands. She arranges that Paul must marry Martha and she herself undertakes Zack.

Mr. Henry Kendall made an excellent Zack, playing the part with all the simplicity and subtle charm possible. Miss Louise Hampton as Mrs. Munning was the typical harassed and rather shrewish mother of the provincial type. Miss Joyce Kennedy as Virginia proved a charming heroine, and put no little dramatic force into her short speech for the defence. Paul Munning was capably handled by Mr. W Edward Stirling. Miss Jean Webster Brough as Sally Teale had just the right touch of impertinence for the imported help, without actual vulgarity, and was quite representative of her type. Miss Marjorie Harwood played well the character of the other village girl, much given to weeping, Martha Wrigley. The character of Joe Wrigley, the villain of the piece, was ably sustained by Mr. Harold C. Meade, and Messrs. Dan F. Roe, Geoffrey Hammond, and William Pringle completed the capital cast.

LATE H. V. ESMOND.
Memorial Service.

A memorial service, which was largely attended by members of the theatrical profession, was held for the late Henry V. Esmond, at noon on Saturday, in the Chapel Royal, Savoy. Included among those present were Miss Eva Moore, the widow, and other members of the family. Lady Alexander, Miss Lilian Braithwaite, Lady Tree, and others well known in the theatrical world were also present.

In the course of a brief address, the Rev. Hugh Chapman, the chaplain, said no more fitting place could have been chosen for that service than that Mecca of Bohemia. He had known Harry Esmond and his wife for many years. To the bereaved widow he would commend the injunction of the beautiful service in which they had been engaged—not to sorrow as those without hope. Harry Esmond had gone to a better place, for death was nothing more than evolution. He was reminded that the marriage of Mr. and Mrs. Esmond took place in that very chapel, and from that time onward they all remembered the actor's invariable good cheer, and the sterling qualities which elevated everything he touched.

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The interior plaster decorations as designed by the architects are in the Empire style, and the whole of the ornamental fibrous plaster has been modelled and manufactured by Messrs. F. De Jong & Co., Ltd., from their designs.

The special features are the main ceiling with its lozenge-shaped panel enclosing three domes, also the modelled bas-relief tympanum over the proscenium opening, this latter being a fine piece of modelling, and the box façade with its delicate bas-relief panels representing the Muses after the manner of Flaxman, also the arms of the Royal Family and the Duke of Bedford.

The remainder of the work to the three circle fronts, side walls of circle, and the back ceiling, are all in the same unique style, and the whole forms a very distinguished and artistic scheme.

MESSRS. M. STEPHANY.

The seating of the theatre has been one of the most important features in the reconstruction plans. The management decided that it was not only necessary to have a picturesque building, but much more important to give their audiences ease and comfort during the performance. Having this object in mind they spared no effort in searching for the most efficient manufacturer, and their efforts in this direction have surpassed all expectations.

The theatre is fitted with the most luxurious seats yet installed in any playhouse. They are so constructed that every seat, from the orchestra stalls to those in the amphitheatre, produce a maximum amount of comfort for each person. All the seats in the theatre were made by M. Stephany, of Dalston.

Frank Forbes-Robertson and company did wonderful business at the Theatre Royal, Bath, last week. The young actor-manager on several evenings thanked the audience for the way the efforts of himself and associates had been received by the Bath public.

THE ENTERTAINMENT TAX.

EVE OF THE BUDGET.

Next week will bring with it the introduction of the eagerly anticipated Budget, and those who are fighting the tax will do well to concentrate their endeavours during the remaining days and during the Budget discussion on keeping facts and figures and the claims of the Entertainment industry well in front of their Members of Parliament.

A REPLY TO MR. GUY REEVE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—It will be incomprehensible to entertainment managers why your correspondent, Mr. Guy Reeve, a lyric and revue writer, presumes to place his opinions against theirs, re the tax.

To supplement Mr. Walter Payne's statement, the sixpenny price of to-day may be quoted. This was fourpence before the war. It is now fourpence halfpenny net, plus three halfpence tax. No one with any experience of the managerial side of the business can argue that this halfpenny increase covers the extra expenses. Had there been no tax, the old fourpenny admission would have advanced to sixpence net, and fairly so at that. But if a manager requires sixpence net for a seat, he must charge eightpence, and so on. Your contributor's argument that "if a manager finds his shilling seats being deserted in favour of the ninepenny ones, his *obvious* remedy is to reduce the shilling seats to ninepence," is the most absurd suggestion I have ever heard.

Suppose a hall has 400 seats at 1s. and 400 at 9d., and the average attendance per show is 200 in each. Depression sets in, and there is then a demand only for 250 seats at 9d., and 50 at 1s. What advantage is the management going to derive from providing 800 seats at 9d.? The *obvious* deduction is a loss of 12s. 6d. per show, and if a cinema, with three exhibitions daily, a loss of £11 5s. a week. If that is Mr. Guy Reeve's idea of a "good" business man's method, I advise him to stick to poetry and prose.—Yours faithfully,

JOHN HARRISON.

2, Carrill-grove, Levenshulme, Manchester,
April 20, 1922.

SCOTTISH CINEMA EXHIBITORS.
The Entertainment Tax Campaign.

There were many entertaining as well as interesting passages in the proceedings of the last monthly meeting of the Scottish Branch of the Cinematograph Exhibitors' Association—held as usual at Glasgow, under the chairmanship of Mr. Ritson Bennell. At the outset of the proceedings, Mr. Bennell briefly reported on a visit which had been paid to Dundee by a deputation for the purpose of conferring with the local exhibitors. As a result they had got into closer working touch with the Dundee section, and he (Mr. Bennell) welcomed that day the presence of a large and important representation from Tayside. (Applause.)

Mr. James McBride (Glasgow) followed with a full and informative report of the last two C.E.A. General Council meetings which he had attended in London as a Scottish delegate.

Councillor Archibald (Falkirk) kept the meeting interested with his entertaining account of how he and other Scottish delegates recently went "lobbying" in the House of Commons in pursuance of their aim to get redress from the tax in the forthcoming Budget. Indicating that the idea of the Scottish delegates was to press the members of Parliament to support a reduction of the tax if abolition was not feasible or likely—on the grounds that it were better to get something than nothing at all—Councillor Archibald described how they had buttonholed many M.P.s and had placed facts before them. He was glad to add that only one Scottish Member of Parliament had expressed himself as absolutely opposed to their demands; five or six went the length of promising to press for the abolition of the tax; while the remainder would only support a reduction.

Councillor Archibald concluded by expressing the opinion that by the renewal of intensive lobbying during the week that the Budget was being introduced, there was still considerable hope that they would effect a reduction in the tax. (Applause.)

A SHOWMEN'S PROTEST.

On Easter Monday a protest meeting was held by showmen attending the fair at Hampstead Heath. Mr. Gray presided.

Amongst no class of amusement caterer is the tax more deeply resented, and its evil results are quite obvious to-day in the reduction of the number of shows and exhibition booths. For example, on the Heath this Easter, although games, roundabouts and coker-shies were as numerous and as well patronised as ever, there were only two sideshows, where at least a score used to attend. Mr. Gray stated that the levy of a halfpenny tax on a twopenny admission was fast driving the showman off the road. The Showmen's Guild is rallying its members for a big fight against the tax.

Arrangements are being made for a deputation of Guild members to meet members of Parliament at the House of Commons during this week, when resolutions passed by different meetings in various parts of the kingdom will be presented, and the case in favour of a reduction of the tax for travelling shows will be placed before the legislators.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. E. F. Gaunt; Mus. C., Mr. T. Grafton Tottem.—At the head of a good bill is the great Morritt, the hypnotic mystery man. Associated with this act is Mme. Beulah, thought reader, and the "Flying Lady," a fine combination. Interesting turns are also given by Dixie Diamond, whistling coon and dancer; Reg. Alcock, male contralto; Teddie Hart and Zena Carol, musical comedy duo; Fred Morris, in a bright and artistic song scena; and Claude Lester, the mirthful one, in a pleasing act.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.—The Bath Operatic Society, for the second time this season, occupy the boards, and on this occasion are presenting a revival of "The Pirates of Penzance," with a particularly strong cast, including the well-known local soprano, Mme. Hilda Blake. In the part of Mabel her brilliant vocalism is quite an outstanding feature. Infinite credit is due to Miss Mary Wood, the musical director of the Society, for the care with which she conducts and rehearses the delightful music. To Mr. Shelford Walsh belongs the chief praise for the manner he has stage-managed and produced the opera.

PALACE.—D., Mr. W. S. Pearce.—"The Circus Queen" revue is proving a big draw here.

PUMP ROOM.—D., Mr. John Hatton.—This is the last week but one of the indoor orchestral concerts this season under Mr. Jan Hurst's direction. On Tuesday two concerts by the Blind Musicians' Concert Party, in aid of St. Dunstan's, were given. On Thursday will see the first performance of "A Ballad of Bath Ghosts," to be given by Bath Citizens' House Players.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—For the second week of the Ernest R. Abbott dramatic season is presented "A London Actress."

BLACKBURN.

THEATRE ROYAL.—P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. F. Taylor.—The Blackburn Meistersingers Amateur Operatic Society present Gilbert and Sullivan's comic opera, "Utopia, Limited."

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—"Geoffrey Longdon's Wife" and "Her Mother's Crucifix" are the attractions here, with Miss Lizzie Palmer and Mr. Reg Brown in leading roles.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—Capital varieties are provided by the Horatio Nicholls Five, Geo Jackley, Billy Camp, Fusco, Lillie Langtry, Fred Brezin, and Elizabeth Hyde in "A Fireside Fantasy."

BLYTH.

THEATRE ROYAL.—G. M., Mr. G. L. Crow.—A change of entertainment has been provided here for the week, a variety competition being held and prizes of the value of £40 being given. The first prize is £20, the second £15, and the third £5. Eight turns each night are being submitted.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The visit of Miss Peggy O'Neil is exciting considerable local interest. The vehicle selected is a very entertaining little comedy sketch, "Kippers and Kings." The popular actress is well supported.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—"The Edge o' Beyond" is the attraction this week.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—"Patches," new edition.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—Mr. Cyril Maude and Miss Binnie Hale in "The Dippers."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"The Rotters."

PALACE PIER THEATRE.—L. and G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Oh, Alexander!"

GRAND THEATRE.—P., Mr. Andrew Melville; G. M., Mr. Leedham Bantock; A. M., Mr. J. Thomas; Mus. D., Mr. Philip Vierke.—"Potash and Perlmutter."

BURNLEY.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M. Mr. A. Williams (Macnaghten Circuit).—Harry Russell's revue in "Bright and Breezy."

VICTORIA OPERA HOUSE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Co. in their third week present "The Ever Open door."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Edgar Pickson, the double-voiced singer; Walker's Juveniles, in songs and dances; Harry Taft, the great comedian; Ta-I-Ko, the wonderful magician; Howe and Hogarth, comedians; Nora Dale, the comedienne with a voice; Barnes Brothers and Watson, comedy jugglers.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett; Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—The Burton New Operatic Society present the comic opera, "Dorothy."

ANGLESEY PALACE.—Sole L. and M., Mr. H. Smith.—Mr. Tom Owen, Welsh comedian, presents his famous concert party, The Rare Bits.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgess.—Mr. Douglas Steward presents "Charade," a new vaudeville company of distinction, including Molly Stoll, Joan Revel, Audrey Carylon, Lilian Bushby, James Crombie, Billie Bray, Tony Fones, Douglas Steward.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. F. Foulston; Mus. D., Mr. Reg. Goddard.—Marian Boughton and Sammy Esden are in a capital vocal and comedy scena, "Mixed Bits," a really telling turn; and pictures.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson. — The musical-comedy revue, "Reel Fun," is staged here.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—The Birmingham Repertory Company. Monday and Wednesday, "The Romantic Young Lady," and "The Carrier Pigeon." Tuesday, Thursday, and Saturday matinée, "Getting Married." Friday, "Therese Raquin." Saturday evening, "The Importance of Being Ernest" and "The Carrier Pigeon."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; M. D., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Mr. John E. Brady.—Cissie Langley and company in the sketch, "Only a Dream"; Ike Friedman, Hebrew comedian; Segue, musical mimic; Clyde and Fay, comedy duo; Dean and Clifton, vocal and dancing act; The Motley Three and a piano; Lola Charm, male impersonator and dancer.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; Mr. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. Harold Fairholm.—That fine drama, "A Bill of Divorcement," makes its first appearance here, the cast including the well-known artists, Miss Dorothy Manville and Gordon McLeod.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—Mr. Will Dalton presents the revue, "Heads or Tails," a strong company including the quaint comedian, George Norton, and Lynn Wright.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Mr. Will Ambro presents "The New Superbs."

PALAIS DE DANSE.—G. M., Mr. W. B. Travers.—For the closing week of the winter season special attractions have been arranged, including a beauty competition and a fancy dress advertising ball, winding up with a grand carnival on Saturday night.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Chapman.—Mr. Alfred Denville's stock company present "The Story of the Rosary."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—The London Productions, Ltd., present revue, "The Lads of the Village."

DONCASTER.

GRAND.—P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—The Six Brothers Luck present their successful comedy, "What Next!"

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Medhurst.—Lew Lake presents Dorothy Mullord and company in the play, "A Mother Should Tell."

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher. — Cinzano, in "A Successful Failure."

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Leading features of a good all-round variety bill here are Frederick Blamey and Foster Richardson, artists from grand opera, who make an excellent impression; Howard Rogers, who thoroughly entertains his audience; and Garvet and Varena, in a finished dancing exhibition. Excellent turns are also contributed by Phyllis and Giles, whose act is out of the ordinary; Bond Rowell, presenting a song show in Wedgwood; The Great Maurice, card manipulator and mystic; and Costa and Geo, in comedy bar act. The pictorial news and a well-rendered selection by Mr. Hartley's bandsmen complete the programme.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Alma Le Dare, chorus vocalist, and Pat Bell, Scotch comedian; pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—An enjoyable entertainment here comprises selections by the orchestra, under Mr. Arthur Loseby's direction; selections on the great organ by Mr. G. H. Millers; and pictures.

LA SCALA.—R. D. & M., Mr. Arthur Grainger Brown.—This fine house is presenting some strong programmes, a never-failing attraction being the orchestra, under the direction of Mr. F. Routledge Bell.

EDINBURGH.

LYCEUM. — M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The Southern Light Opera Company occupies the stage here with the musical play, "The Marriage Market," of which a satisfactory interpretation is given. Miss Netta Kirkness, vocally and dramatically, is a charming Mariposa Gilroy, Miss Bessie M. Scott is a vivacious Emma, while Miss Lena B. Murray acts admirably as Kitty Kent. Mr. George Paterson makes an excellent appearance in the part of Jack Fleetwood, and the humour of the piece is safe in the hands of Mr. J. S. Brewster and Mr. Kellas Brewster as Senator Gilroy and Blinker respectively. The remaining characters are well acted, and chorus and orchestra do good work under the direction of Mr. R. De la Haye.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. Fred Collins's vaudeville season continues here, a revue (entitled "All Aboard") being presented this week. Clever acting is displayed by Mr. Albert Darnley, jun., as Irving Jazz, Mr. Bud Ritchie as Paul Shooter, Miss José Barclay Gammon as Miss Truly Holt, Miss Florence Guest (a delightful singer) as Miss Marigold London, and Mr. Jack Murray as Detective Quicktouch, and Mr. Jimmy Rich as Peter Jackson.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—"Broadway Jones," which is a favourite play with Edinburgh audiences, is the attraction twice nightly at this house. In the title-rôle, Mr. Harry Piddock acts in the true spirit of humour.

EMPIRE.—P., Moss's Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Mr. Fred Karno's new revue, "1922," is filling the Empire twice nightly. The cast contains those admirable artists, Miss Marie Blanch and Mr. Fred Kitchen, and the charming style of the former and the quaint humour, not unmingled with a suggestion of pathos, of the latter actor, are sufficient to entertain the audiences, who also testify to their appreciation of the efforts of the other players, who give excellent support to the principals.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. T. J. Pawsey.—The Lancashire musical revue, "Lizzie," under the management of Mr. Bert Abbott, and including Sara Rosebury and Ted E. Cowley, is here this week.

GREENOCK.

KING'S THEATRE.—P. and M., Messrs. A. B. and J. J. Wright.—The Scottish Enterprises present the new Scotch comedian, Andrew Macnaughton, in a Scotch football farce, entitled "The Centre Forward."

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. H. Bingley.—The D'Oyly Carte Opera Company in "The Gondoliers," "The Yeoman of the Guard," "Iolanthe," &c.

PALACE THEATRE.—M., Mr. Ernest Marler; A. M., Mr. Charles Chapman; Mus. D., Mr. T. Stevens.—Angel Brothers, equilibrists; Jimmie Pullin, comedian; Lee Worth, soprano; Vera Hind, comedienne; Holloway and Austin, in a vaudeville cocktail; Fantocci and company in "A Child's Dream."

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—The Hastings Players present "The Duchess of Dantzic" light opera. The company includes between 70 and 80 performers, and an augmented orchestra is under the direction of Julian H. Clifford. Among the local artists appearing are Mr. G. H. Child, Miss Doris Bohun, Miss Mona Carter, Misses Virgina Isham and Beatrice Frost, Mrs. Macer Wright, Messrs. Cecil Parker, Frank Bouquet and Gyles Isham. The producer is Mr. Harold Savery.

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Walter R. Wilson.—Ethel Irving's company are here, under the direction of Cecil Barth, with "The Daughters of Mon. Dupont," with Ethel Irving as Julie Dupont. On Friday and Saturday the new comedy, "Renovating Eve."

HIPPODROME.—R. M., Mr. J. Alban Newton.—Thos. F. Convery's company is here in the comedy revue "Cheerful Days."

PALACE.—R. M., Mr. Fred Haming.—Here are The Four Storks, gymnasts; Fred Walmsley, comedian; Charlieri Bros., accordions and bassophone; Thora, ventriloquist; Henry Luscombe, baritone; Ralph Howard, mirth and melody, and the Two Jays, musical.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Fred Collins is presenting the all-Scotch revue, "Keep Guessing."

EMPIRE.—M., Mr. Fait.—Lewis Weston is here in a versatile musical entertainment.

THE KINO.—M., Mr. Percy Darwsone.—Heywood and Hay are here in their interesting entertainment, entitled "Sixty Years Ago."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—First visit of the musical burlesque, "Gay Ostend."

KETTERING.

COLISEUM.—L., Messrs. Thompson Bros.; G. M. Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Mr. A. C. Brocklebank presents the musical comedy revue "Behind the Scenes."

LEEK.

GRAND THEATRE.—P. L. and G. M., Mr Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Mr. F. W. Crossland.—Varieties include Brothers Obo, laughing comedians, and Grace Cunard, versatile artist.

PICTURE HOUSE.—P. L. and G. M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—"Turns of Suffering Greek," and other films.

MAJESTIC KINEMA.—P. L. and G. M., Mr. and Mrs. Wyndham Booth; Mus. D., Mr. Percy Eaton.—"Indestructible Wife," "Broadway Bubbler," &c.

LEICESTER.

ROYAL OPERA HOUSE.—S. P., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Messrs. Macdonald and Young present the delightful musical comedy "Mary," which is making a successful visit here. In the title-rôle Rita Moir does excellently, and makes a hit in her musical numbers. Mrs. Keene is cleverly played by Henrietta Cavendish. Beatrice Boarer makes a good Madeline Francis. George Turner as Jack Keene is seen to advantage. The part of Gaston Marceau versatile Fred Colley makes capital comedy. Others in a good company are Rex Rashley (Tommy Boyde). Arthur Johnson (Higgins), Godfrey R. Reed (Mr. Goddard). The speciality dances by Sinclaris and Dalva receive great applause.

THEATRE ROYAL.—Sole L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D. Mr. John H. Vann.—Messrs. Kimberley and Clyde's repertory company open a short stock season here, and present as this week's attraction "The Woman and the Beast," with Miss Annette Howard in the leading part. "A Woman of No Importance" is presented the latter part of the week.

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—Starring on a delightful bill is Mr. George Lashwood, who is presenting his latest successes. The Grasham Singers, in selections from their repertoire; Kenna Brothers, the funny airmen; Beaucaire and His Butlers, comedy jugglers; Joe Mott and Len Kilroy, nautical comedians; Glass and Grant, patter comedians; Patrick Kay and Katrina Lawler, in classical dances, are all well received.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—The farcical revue, "Keep It Going," presented by the Herbert Barnes' production, is doing well at this popular revue house. Specialities are given by St. John and Partner, Christo and Rova and the Imperial Troupe of Dancers, with Wilmot Fowler as conductor of the orchestra.

LONGTON.

EMPIRE THEATRE.—M. D., Mr. Wm. Hall; G. M., Mr. Norman Edwards.—Pictures, including "Our References" and "A World of Folly."

REGENT THEATRE.—L., Mr. J. Bramson; G. M., Mr. W. Sharples.—Varieties, including The Military Gordons.

MAIDSTONE.

PALACE.—P., Maidstone Entertainments, Ltd.; M., Mrs. P. D. Eiborne.—H. J. Snelson's No. 1 London Co. are presenting the musical comedy success, "The Kiltema Kid," featuring Dorothea Leamar in the name-part.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A good variety programme is headed by Archibald Forbes and company, including Denzil Mather, in an amusing production, entitled "How She Fell." Other excellent items are contributed by Billy Rogers, the humorous Labour Leader; Joyce Lyn, comedienne; The Versatile Twins, in a capital instrumental, vocal and dancing act; the inimitable "Tanni," the clever funny fellow; Maud Tellier, in smart character song studies; and Dale and Williams, the popular comedians, in an up-to-date humorous performance.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—A capital variety turn is presented here by Les Napiers, singing, dancing and gymnastic artists; pictures complete the programme.

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. Hutchins.—Miss Constance Risdon and Vedale appear in a delightful vocal act; Peggy Rose and Budd give a refined vaudeville entertainment in song, chatter, and tales; and picture programme.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The Sisters Renaud, in songs and harmony, are the variety artists this week.

NORTH SHIELDS.

THEATRE ROYAL.—P., Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland. — The Airos, balancers; Burton and Harris, in ventriloquist act; Campbell and Scott, The Flying Scotsmen; Lance and Nellie, dancing duo; Hazel Haye, comedienne, and Bert Grove, comedian.

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—The Four Williams, equilibrists, and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Louis Rihll presents "Pedlars' Pie."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Jackson Owen presents "(K)Night of the Garter."

THATCHED CINEMA THEATRE.—P., Bond and Sons; M., Mr. G. Starkey.—Adams and Lee, Leslie Carter.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. W. Pepper.—Violet Glynne and Derek Vane, Walter Cranby.

OXFORD.

NEW THEATRE. — P., The Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Darrill; Asst. M. and S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Messrs. Arthur Gibbons and Martin Henry are presenting several of London's Grand Guignol plays during the first part of the week. On Thursday Henry Oscar and W. Edward Stirling and their company are due here in the revival of "The Speckled Band."

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. Cecil Barth presents the Scottish Players in "Hunky Dory."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—The Five Laurels, singers and dancers; The Maloneys, in Irish character scena; and pictures.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman Akeroyd.—Diavelo and company in "Looping the Wheel of Death"; Fanny Furber, musical speciality artist; Jack Craig, comedian; Capt. Devereux, with his wonderful troupe of performing dogs; Dean Cadona, in a song scena, entitled "Canned"; Les Tricolore Trio, in a thrilling cycle act performed by ladies; and pictures.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. W. F. Crewe.—"The Private Secretary," with Mr. Cecil Barth's West End company.

REPERTORY THEATRE.—L., Messrs. King and Parry.—The powerful play, "The Mystery of the Yellow Room" forms this week's attraction.

GRAND THEATRE.—L., Messrs. King and Parry.—Mr. Frank Wesley and combination in the sparkling musical comedy revue, "Footlight Frolics."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Miss Dorothy Ward heads the bill. Shann Glenville, the popular comedian, figures largely in a varied programme. The clever Japanese rope performer Tamamoto, together with Benedetti Brothers, comedians and violinists; Jack Stocks, "the woman hater"; and Florence Yaymer, in "Impressionists," provide other entertaining items. Billy Wells and "The Eclair Twins" appear in mirth, modes, and melodies, and Alan Martin and Tony Castle, the brilliant pianist, complete the programme.

DEVONPORT HIPPODROME. — G. M., Mr. Fredk. Pitt.—The revue, "Sunbonnet Sue," is produced under rather novel conditions. A changed company of local amateurs have the stage each night until Friday, while on Saturday the pick of the performers of each company will be formed into a separate company.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Mr. Alexander Marsh and company in plays of Shakespeare, including "The Merchant of Venice," "Hamlet," "Romeo and Juliet," &c.

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—Harry Foxwell's Players in "The Old Times Back Again," Monday, Tuesday and Wednesday; Thursday and Saturday, "A Married Woman's Romance"; "East Lynne," Friday only.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Jack Esmond presents the popular farce, "Eliza Comes to Stay," with Miss Hazel Jones as Eliza.

PALACE.—R. M., Mr. Harry Taylor.—Herbert Barnes' Production present the musical comedy, "Charlie Goes East."

HIPPODROME.—R. M., Mr. Mark Lorne.—Varieties by Ernie Mayne, the favourite comedian; The Amsterdam Kueths, presenting delightful music; Bichette, the marvellous sea-lion comedienne; Audrey Knight, in low-comedy character studies; Solette and Lord, in comedy burlesque; Doreen Montgomery and Fred R. Yule, musical comedy pair; and Dorothy McBlain, in monologues.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Sir J. M. Barrie's masterpiece, "Quality Street."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M. Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Violet Black and company, in sketch, "In the Tube"; Louis Douglas and Sonny Jones, syncopated black-faced comedians; Arthur Gilroy; Fugi Family of Japanese artists; Fagan; Esta Stella; Archie Hill.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker. — "Mutt and Jeff," musical comedy, is playing to good business here.

PALLADIUM.—A. M., Mr. Joseph Bernard Hothersall.—Grock and Partner occupy the premier position in this week's attractive programme. Other turns are Zoe Corner and Bernard Knowles, entertainers; Miss Ethel Toms, contralto; Fred A. Leslie, comedian; Haig and Escoe, comedians; and James Stuart, at the piano.

PAVILION THEATRE. — P., Southport Pier Co., Ltd.; A. M., Mr. P. Artingstall.—The attraction here is "Eastern Love," musical comedy.

SUNDERLAND.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Mr. A. D., McFarnane presents the revue, "Dinkie Darling," which is a bright production interpreted by a smart company.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—A revue, "The Show Box," is the fare provided here this week.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and vaudeville, by Harry Fisher, the tricky trombonist.

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, jun.; Mus. D., Mr. Oswald Bentley.—Daisy Squelch presents "The Romany Maid," including herself and her famous band, "The Blue Dragoons."

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—C. Granville presents "Trapped by the Mormons."

TORQUAY.

THEATRE ROYAL.—Licensee & M. D., Mr. W. H. Mortimer; S., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—This week are given the annual performances of the Torquay Amateur Operatic Society, who have selected "The Yeomen of the Guard."

THE PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price; Mus. D., Mr. E. W. Goss.—The musical festival concludes this week, after a very successful season under the direction of Mr. Ernest W. Goss.

WOLVERHAMPTON.

GRAND.—L. M., Mr. E. H. Bull; M. D., Mr. A. Jackson.—Geo. Edwards' company in "The Dollar Princess."

ROYAL.—P., Mr. and Mrs. F. G. Kimberley; A. M., Mr. Edwin T. Kisbey; M. D., Mr. H. Bradley.—Donald Kier presents the musical comedy burlesque entitled "Pearls."

HIPPODROME.—M. D., Mr. Charles Gulliver; M., Mr. James Kilgour; S. M., Mr. Stanley Mayo; M. D., Mr. Arthur Grimmell.—J. L. Davies presents Elder Hearne's Minstrels of 1922.

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Mr. Chas. Doran is paying a personal visit with his Shakespearean company. The plays include "Henry V.," "Macbeth," and "Julius Cæsar."

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The Annual General Meeting of the Subscribers will be held on the stage of the New Theatre on Tuesday, May 2 1922, at 11.30 a.m. punctually, to receive the report of the Committee and the accounts of the year 1921. Lady Wyndham, President of the Fund, in the chair. The attendance of Subscribers is requested, and all those interested in the work of the Fund are invited to be present.
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WEDNESDAY, APRIL 26, 1922.

THE A.A. THEATRICAL COLLEGE.

NO well-wisher of the stage could withhold the welcome hand from the proposal by the Actors' Association to establish a "College of Theatrics." The scheme was outlined by MR. FISHER WHITE at the meeting regarding the "A.A. Union Shop," reported in our columns last week. Under their rules, said MR. WHITE, they had power to establish a school or schools for the teaching of dramatic art, and they had in principle adopted the policy of founding, as soon as might be, a school that should be entirely under the control of the Association.

The Drama M.D.

Fraught with difficulties as the scheme must necessarily be, the decision of the Council has not come a moment too soon. The great want in the dramatic profession has ever been a door through which none could pass but those who had earned the right thereto, and that right should only be conferred by the representative body of the profession.

That the prosecution of the "Union Shop" will facilitate the success of the college we are not prepared to admit. The college would, indeed, render the Union Shop unnecessary, and it would seem therefore advisable that the Council should concentrate upon the A.A. College, which is much more befitting the dignity of the calling.

Commenting upon the matter at last week's meeting, COLONEL BARRON, an eminent doctor, remarked that the medical profession had had a union shop for centuries, but only after a long struggle. They started as barbers, alchemists, and odd fellows of all sorts. It took years and years to decide what was a doctor, but eventually a standard was set up.

Statutory recognition, however, we suggest, was conferred upon the medical profession, more for the protection of the public than for the preservation of the practitioner. The gallant colonel found an analogy, nevertheless, between the profession of the doctor and the actor, inasmuch as they were both curative agencies. He found that the influence of amusement on the health of the people "was far, far greater than all the medical prescriptions put together"! With such testimony, how could the Government hesitate for one moment in passing an enactment that followers of the theatrical calling should be even more fitted to practice than the physician?

To what extent, it would be interesting to know, are the existing associations prepared to assist in the scheme? The Academy of Dramatic Art, which it is an open secret the late SIR HERBERT TREE founded with the object of starting the theatrical profession on the road to efficiency, is so well established, both in the estimation of the public and of the governing authorities, that it already has at its bestowal scholarships given by the London County Council.

A National Enterprise.

If they could be induced to work with the A.A., what an ideal combination it would furnish! The co-operation of the Old Vic. in South London and of the touring and stationary repertoire companies would give strength to the movement sufficient to carry it to success. The National Shakespeare Theatre Society, too, might find much less worthy an object to which to devote its energies.

The whole profession should rally to the support of the scheme by helpful suggestions and constructive criticism. To this end we would welcome and give publicity to expressions of opinion from our readers. In pressing for his rights the actor is always faced by obstacles created by the outsider. The moneyed amateur, the society lady who takes up the profession "for fun," the stage-struck aspirant who undercuts his fellow in order to get within range of the footlights—all these would be overthrown by the College of Actors, with statutory authority behind it.

It is high time that the actor who has devoted his life to the perfection of his art should be relieved of the competition of the unfit. The legitimate player owes it to himself and to his calling to fight for the creation of a National Academy which would conserve his rights, and make the precariousness of his profession a thing of the past.

The Council of the Actors' Association have put their hand courageously to the plough; let us hope they will not lack the support of the more influential members of the profession in their endeavour to carry the project to success.

THE PLAY IN PARIS.

Private Stage Society Efforts—Busy Week-end—New Operetta at Mogador—Sarah Bernhardt Reappears—L. Volterra's New Show.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—M. Paupelix, manager of the Compagnie des Jeunes Comediens, recently presented three acts by Marcel Dressoir, "La Peur d'être dupe," and has announced, in view of the indifference shown to the laudable efforts of this independent theatrical club, it will probably be the last. This decision is to be regretted, for the last piece produced, if not of much merit, will be an encouragement for young playwrights. The author, aged 20, paints a picture of a young woman victim of a rich protector who restricts her living expenses to hide his true situation. He wishes to be loved for himself alone. When certain his mistress really cares for him he still fears to be considered a dupe, so that the woman finally quits their little home. It is by no means strong, but is promising, and all organisations for revealing talent need continual support. Because M. Paupelix has not struck oil this time it is no reason he should be discouraged.

It must be acknowledged, however, the Jeunes Comediens were further handicapped by the postponement of the Easter performances of "Le Christ," by M. Grandmougin at the Trocadero, due to an eleventh hour misunderstanding with the lessee. This piece, in six tableaux, was finally produced at the Salle des Horticulteurs, as a special matinée on Thursday, when Georges Saillard, Mmes Jeannine Zorelli and Claude Meryan made the most of their respective rôles in this Biblical poem, unfortunately not mounted as adequately as first intended.

"Regine Armand."

The 4-act drama of Louis Verneuil, produced in Brussels recently, was presented at the Theatre Sarah Bernhardt on Thursday, with the Great Sarah in the title-rôle. This work has already been purchased for England, and, as explained at the time of its production, is the story of the maternal affection of Regine Armand, and actress, for her son Michel. This young man has a love intrigue with a married woman which leads to a duel. The husband, a ruined banker, calls on the actress for an explanation, and she, grasping the situation, assures him Michel is fighting on her behalf. The husband, to test her sincerity, announces the son is killed, whereupon the distressed mother reveals that the duel was on account of the banker's wife, who happens to be in the next room. The husband shoots his unfaithful wife, and Michel disappears, struck by remorse. The mother pines away and finally dies in the presence of her prodigal son.

"Revue des Etoiles."

The new show of Leon Volterra at the Casino de Paris by the above title, was presented last evening. And it is a big show, worthy of the house. The producers, Jacques Charles and A. Willemetz, have a talented troupe at their disposal, with Pearl White, the moving picture star, appearing in a number of stunts, the feature being an aeroplane which crosses the auditorium. Mitty and Tillo are too well known now to warrant comment—good wine needs no bush. They are the recipients of much applause. Henry Defreyn, the operetta singer, Boucot the comic, Dutard the drole, Mlle Nina Myral the vigorous, Lucette Darbelle the beautiful, Jackson's numerous girls, and a further bevy of local recruits complete the substantial cast. The music has been arranged by Louis Hillier, who conducts, and he has incorporated all the tuneful ditties of the day, not overlooking some appropriate original score. We can repeat, Volterra has a big show for the tremendous influx of foreign visitors expected this season.

"Manœuvres de Nuit."

Also last night (Saturday) the Theatre Cluny, directed by Gabriel Tenot, presented a military operetta in three acts, above-named, by André Heuze and Etienne Arnaud, music by André Colomb.

"Le Fakir de Benares."

On Friday evening a new musical comedy in three acts, by Michel Carré, music by Leo Manuel, with the above title, was presented at the Mogador, under the management of Felix Soulier. It is an exotic story of a blind man in love with Sundra, an extremely plain damsel. The first act is laid at Benares, the second on the banks of the Ganges, and the third scene in a neighbouring forest. It was written in 1914, and was intended to be entitled "Sandra, la jeune fille laide," which rôle is now sung by Georgette Simon, a newcomer, with Jean Marny as the blind lover, Kandour.

"Pan-Pan."

This three-act operetta, by Michel Carré and A. Acremant, music by Vincent Scotto, was revived at the Ba-Ta-Clan Music Hall on Tuesday, by M. Trebor, who has taken over the management of this establishment for the summer, while Mme. Rasimi is touring South America with her revues. It is a Greek costume show (such costumes being scanty), laid in the brilliant days of Pompeii, wherein Marcus, a young gallant, seeks to render Meleagre ridiculous in the eyes of Nonia, his merry spouse, so that she may smile on his suit. He partly succeeds, if not in the manner he anticipated, this mythological comedy nevertheless terminating by the couple becoming more united than before, and the scheming Marcus marrying Meleagre's amorous secretary.

Dutch Choral Society.

The Star of Maestricht came from Holland on Wednesday, and is singing for a few occasions at the Theatre des Champs Elysées, under the direction of Jacques Hebertot. Another concert by this clever choral society was given last night (Saturday) as a benefit for French musicians who have suffered by the war. There are 230 chorists in the group, led by Messrs. Meertens and Gielen.

"Les Plaisirs du Hazard."

On Friday we had the premiere of the 4-act comedy, "Les Plaisirs du Hazard," by René Benjamin, at the Vieux Colombier. This is the first important production of Jacques Copeau this year. Emmanuel, the leading character, has various experiences, which begin in a university amphitheatre during exams., then a police court, and finally the home of a bourgeois family, Emmanuel marrying the daughter.

THE DRAMA IN AMERICA.

"The Green Ring"—"Taboo"—Plays and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 8.—"The Green Ring," a Russian play, in four acts, has just been produced at the Neighborhood Playhouse. It deals with a complex and embarrassing domestic difficulty, the scenes being laid in Petrograd just before the war. The "Green Ring" is an association of youthful students, who discuss the affairs of the universe, give vent to the latest revolutionary ideas, and resolve that the rising generation must free itself from the fetters and restrictions of the old, while treating the latter with a kindly tolerance. Of this group, Ivan Yasvein, a journalist, is the idol, and when they consider the case of Sonia, who is in the sad dilemma of having to choose between two parents to whom she is equally devoted, while both are equally undesirable, they come to the conclusion that the only way that Sonia can escape from her difficulties is to marry, and they urge Ivan to take her under his conjugal protection, if only as a temporary expedient. He is considering this when the play ends. Sonia is the daughter of Vasili Vozzhin, a business man, and Helena, his beautiful wife, who eight years before has fallen in love with another, leaving her husband without any opposition on his part and going into the country, taking Sonia with her. Vasili has consoled himself with the companionship of Anna, a buxom widow. Sonia presently becomes aware that there is something irregular in her mother's life, and tries to effect a reconciliation with her father. Vasili has decided to bring her to his own home, when he remembers Anna, and perceives that he must first rid himself of her. Then his wife, Helena, resents the idea of giving up either her child or her lover, and becomes indignant at the thought of the innocent Sonia associating with the reprobate Anna. The ensuing scenes form a serio-comic embroglio of mutual recrimination and are at times amusing and realistic. The play is well acted by a cast which includes Ian Maclaren, Pamela Gaythorne, Frances Neilson, Eugene Powers, and others.

"Taboo."

Negro plays and players have been coming to the front of late. There are several negro stock companies in this city that produce the once-popular plays of Broadway, among them the Jewish comedy called "Potash and Perlmutter." Jewish impersonations, too, have a place in the vaudeville entertainments given by the coloured people. At the Sam H. Harris Theatre recently, a special matinée performance was given of the above-named three-act play by Mary Hoyt Wiborg. It deals with "Voodooism," meaning the superstitious rites practised by certain of the blacks, one of the scenes showing a company of twenty-five coloured players assembled in a Louisiana swamp to go through their conjuring ceremony. The play was acted by a mixed company of white and negro players. The singing and dancing of the latter won more applause than anything else in the play.

Plays and Players.

De Wolf Hopper, Jefferson De Angelis, Lew Dockstader, William Courtleigh, and other well-known players have formed a company to present an entertainment composed of drama, vaudeville, minstrelsy, farce, burlesque and "very grand opera."

Rose Coghlan, who is 71 years' old and has been appearing before the public for over half a century, has had a nervous breakdown. A big benefit is being arranged for her by E. F. Albee and others.

A new play, called "Partners Again," soon to be produced here, includes the characters of Potash and Perlmutter, with Barney Bernard and Alexander Carr as their representatives once more.

THE LITTLE SURPRISE.

A FEW SHOTS AT RANDOM.

By IVOR VINTOR.

I'm Ivor Vintor, born in the Isle of Wight, at Cowes, not at Ventnor! Everybody thinks I'm a North Country boy. Why, even Mr. Charlie Austin says "Were we up North when he was born?"—of course, that's referring to the Zoo scene in "Rockets," at the Palladium.

How old am I? Well, you know, my age depends on the part I'm playing. Have I got to say some more? Well, what about? I'm good at promiscuous "gagging." Where was my first appearance? I first appeared before the "B.P." (British public) at various concerts, my success at which encouraged me to have a shot at the halls—and I've been shooting them ever since.

Happy Family at the Palladium.

And they tell me I've scored many bulls-eyes. Yes, I like revue—it certainly gives one ample scope for displaying one's versatility. Apart from pantomime, "Fantasia" (at the Queen's Theatre) was my first production experience, and I consider myself highly honoured at being selected to play a prominent part in the first Palladium super revue. I might add that I find it delightful playing for such charming managers as Mr. Charles Gulliver and Mr. Harry Day, and I extend my heartiest thanks to them both.

[*Photo, Dobson, Liverpool.*

Needless to say, I also appreciate fully the pleasure gained in playing with such splendid artists as Lorna and Toots Pounds and Chas. Austin (my dear old "stage dad"). When I say splendid I mean it in every sense of the word. All the rest of the company help to swell that "happy family" feeling which is so predominant at the house in Argyle-street.

Am I writing too much? What next? Well, here's an opportunity for some stories. Travelling in the provinces one sometimes has funny experiences with landladies. On one of my visits to a town up North, a landlady asked my manager for a photograph of myself. As he handed it to me to sign, the lady, looking over my shoulder, exclaimed with intense astonishment, "Just fancy that, now. The little boy can write!" Of course, being small, the first question is, "When did you stop growing?" "Is your mother small?" "Is your father small?" "Have you any brothers, and are they small?" I may as well say now that my family are quite of the average height. In fact, my younger brother stands nearly six feet high. Why they picked me to be small I don't know—but perhaps it was owing to the fact that I couldn't have got my small suits on otherwise. I certainly do not regret being so tiny. It has its advantages. And I am thankful to say that I enjoy the very best of health—for, you see, standing only 4 feet high, I naturally can only accommodate small ailments.

Someone said to me once, "Why do you smoke 'fag-ends?'" I replied "Because I do not like a whole cigarette as I am not a whole thing myself."

After the Old-Age Pension.

Rather a funny incident occurred recently. I was in a post office buying a few stamps. An elderly lady came also to make a purchase, and when she saw me she whispered to the young lady behind the counter: "I am sure he is over forty years old if he is a day." I happened to overhear the remark, whereupon I said: "I am very sorry to say you are wrong in your estimate of my age, for I have called for my Old-age Pension!"

During the war I was continually asked what regiment I was going to join. My reply always was "The Guards"—"The Fire-Guards!"

I was travelling to the North with my manager. We both managed to secure a corner seat. In came an old lady, who kept looking at me all the time we were travelling. I kept "dozing" to while away the time, and finally, looking somewhat worried, the lady said to my manager, "Is it not a shame to let a little lad like him (pointing to me) travel alone all this distance!

Several times when I have been travelling in a tram or a 'bus, I have been asked to sit on the knees of passengers so that the seat I have occupied might be given to a woman! An old lady in a tram once leaned over to me and asked: "How old are you, my little boy?" I leaned over to her and replied, "How old are you?" There was so much laughter in the car that the conductor forgot to collect the fares.

Sitting in a music hall in the North was an old maid, who, when I came on the stage, remarked to a friend of mine who sat next to her: "This is a cheeky little kid. If I had him I would smack him and send him to bed." But when she saw me in my speciality act, dressed in a morning suit and silk hat, she said she was afraid she had made a mistake about my being a mere kid, and she was left wondering whether I was 18 or 81. Anyhow, if she had counted from 1 to 100 she would in the meantime have got my right age.

One of the Best.

I consider it a great thing to be in a musical play like "Rockets"; it is a wonderful change, because there is much greater scope for an artist—in a music hall sketch, no matter how good it may be, one's time is limited. And I am hoping that "Rockets" will run for a long time—indeed, until I have grown whiskers that reach to the top of my boots.

Leaving myself for a moment, you haven't had the pleasure of meeting "T. P." Oh, of course, you don't know "T. P." "T. P." is my agent daddy, Mr. Tom Pacey, to whose energetic efforts on my behalf I owe so much of my success to. He is what we call "one of the best." I hope he thinks I am! Another interesting personality you should know is Charles—that is, Mr. Charles Proctor—my manager and bodyguard.

AS YOU LIKE IT.

The Actor's Aim.
Not to be aimed at.

* * *

If he doesn't "deliver the goods," his audience will!

* * *

When Griffiths crossed on the Aquitania, the King of the Motion was on the Queen of the Ocean.

* * *

Griffiths' Ideal.
"D. W. G." hopes to achieve the end of world conflict through the movies. Suppose you'd call this a peace movement.

* * *

"Dempsey gave Griffiths a box on landing," says a contemporary. Now, perhaps, Griffiths will return the compliment?

* * *

It is reported that a medal is to be struck for the one person who has refrained from saying "Tons of Money" is making tons of money.

* * *

Lauderisms.
"Thrift," declares Sir Harry Lauder, "is a Scotsman's gift." And is popularly supposed to prevent a Scotsman from making a gift.

* * *

Sir Harry also tells us that one's bank book talks. But not without check!

* * *

Turning from Lauder to Henson—"Many a bright show has been almost killed by unsuitable music," says Leslie. The mother should remove the music.

* * *

How Absurd!
We are told that stationery's dropping. Ridiculous! If it's dropping, then it can't be stationary.

* * *

Actresses have a way with them—and it's generally their own.

* * *

The Home Secretary points out that English girls may marry at twelve. Yes, but it must be before three.

* * *

A "Lang" Run.
"Mr. Wu," at the Nu.

* * *

"Pay Day," runs a professional announcement. Bad luck, Edith—are they keeping you waiting?

TOUCHSTONE.

YVONNE ARNAUD AND RALPH LYNN
in "Tons of Money" at the Shaftesbury.

WE HEAR—

That Isolde O'Farrell is shortly to be seen in the cast of a musical success.

* * *

That certain small shareholders are advised not to sell.

* * *

That Stanley Lupino owns a wonderful comedy sketch 200 years old.

* * *

That, revived, it would be voted as funny as ever.

* * *

That a certain love-sick juvenile has lost a great chance because his beloved cannot be accommodated in the cast as well.

* * *

That Bobbie Blythe is studying Italian.

* * *

That news of the move of a great artist from one theatre to another is imminent.

* * *

That a well-known concert artist is never going to sing at Diss again.

* * *

That Eileen Leslie is collecting picture postcards of notable corn exchanges.

* * *

That Marie Illington has joined the Kensington Little Theatre company.

* * *

That another journalist part-author will soon be making his bow in musical play-land.

* * *

That the comedian was not at home in time for lunch recently, and it was sent to the theatre in a red handkerchief!

* * *

That a dainty comedienne is also a very dainty impressionist.

* * *

That if the Real McKays bring back all the animals from Africa that they have been asked to do they will return with quite a menagerie.

THE VARIETY WORLD.

The Knickerbocker Club—"Rockets" Creates a Record—Forget-Me-Not Day—Home from South Africa.

The New Club.

The big new club—to be known as the Knickerbocker—will be opened officially in three weeks' time. Books of rules are now available for intending members, and applications for membership can now be entertained. Applications should be addressed to Mr. W. Bankier, at the club premises, 7, Great Newport-street, Leicester-square. Mr. Bankier claims that the Knickerbocker will be the smartest club in the West End, and a glance we have had at the premises goes to confirm this. The strictest supervision will be exercised in regard to admissions to membership.

Musicians' Strike Arbitration.

Lord Askwith has consented to act as arbitrator on the point in dispute between Mr. Charles Gulliver and his musicians. A special request was made by both parties to his Lordship on account of his long connection with the music hall industry, and his special knowledge of their disputes during the last fifteen years.

100th Performance of "Rockets."

The 100th performance of Harry Day's revue, "Rockets," at the Palladium, will take place this (Wednesday) afternoon. We hear that Easter Monday's matinée created the record of attendance since the Palladium was built.

Wants to See the Giraffe.

A sailor, whose home is in Argyll-street, not many doors away from the Palladium, has written to his parents from Malta saying that he is going to see "Rockets" the night he lands, because a passing vessel in The Levant semaphored, "When you reach 'The Smoke,' see 'Rockets.'" Only on reaching Malta was the cryptic message understood, for, among the outgoing sailors on shore leave on the Strada Reale, the writer was bombarded with the catch-phrase, "I want to see the giraffe"! one of the best jokes in "Rockets."

Forget-Me-Not Day.

The twelfth annual street collection day for the funds of the Music Hall Ladies' Guild will be held this year on Tuesday, June 6. It was by two lady members of the Guild that the scheme of collections by emblems was first introduced into this country from Chicago, and the blue forget-me-not makes a ready appeal to all classes of the public to remember the orphans and needy of a profession that affords them so much gaiety. Voluntary collectors are invited to send in their names and addresses at once to Mrs. Charles Coborn at the offices of the Guild, 18, Charing Cross-road, W.C.2.

George Graves Homeward Bound.

The I.T.V.A. on Monday received the following cable from Mr. George Graves, who left Cape Town by s.s. "Balmoral Castle" on Friday, the 21st instant: 'Leaving 'Balmoral.' Wonderful season. Love to all.—George Graves." Mr. Graves has just concluded a season with the African Theatres, Ltd., playing in his famous sketches "The Key of the Flat" and "Koffo of Bond-street."

Home from S. Africa.

Billie Rutherford, of Rutherford and Tim, landed at Southampton from South Africa on Easter Monday last, after an enjoyable trip except for some rough weather in the Bay of Biscay. On the same boat, the "Saxon," were an exceptionally large number of fellow-artists, among them being the Walsh Bros., Walton and Lester, Arthur Ferris and wife, Betancourt, and others. Billie is having a short holiday before touring all the principal halls. He told an "Era" man that he carried out all his contracts in S. Africa despite the labour troubles, and went through the exciting times experienced in Johannesburg and elsewhere.

Offering the Other Cheek.

Mr. Jack Boston, formerly of the Two Bostons, lives in retirement Wanstead way. Last week he was knocked down by a lady cyclist. The lady was most profuse in her apologies, and so charming was she over the whole affair that the gallant Jack felt the meeting was almost a pleasure, remarking, "Will you be returning this way, miss?"

Midnight Follies.

Nat. Leipsig who has been described as the greatest card manipulator in the world, is appearing this week in the Midnight Follies at the Hotel Metropole. Other additions to the Follies are Dina Harris and Ted Trevor, the dancers from the Embassy Club. Last night the whole of the "Sally" company from the Winter Garden Theatre were present at the performance.

New Cabaret Show.

"Folies de Montmartre," the new cabaret show at the small Queen's Hall, opened last (Tuesday) night. The interior of the hall has been transformed, the stage rebuilt and reformed, so that it now approaches in appearance to the Leigfeld Roof Garden, New York. The artists engaged are Carl Hyson and Peggy Harris (dancers from the Embassy Club), Tim O'Connor, who appeared in "Afgar" in America, Reggie Andrews, late of the Gaiety Theatre, and the Midnight Follies, Shiela Radcliffe and 16 chic "Folies de Montmartre."

For Unemployed Amusement Workers.

A concert will be given at the London Hippodrome on Sunday evening in aid of the Unemployed Emergency Fund of the National Association of Theatrical Employees. The London Hippodrome has been lent by Mr. R. H. Gillespie, and the Variety, Dramatic and Cinema Managerial Societies, and a host of well-known actors and artists are assisting. The patrons include: Lord Beatty, Field-Marshal Earl Haig, Lord Howard de Walden. Among those who will appear are the following: Sara Allgood, Jennie Benson, Miss Stanton Clark, Mary Ann Clarke, Margaret Cooper, Madame Alice Delysia, Sylva Van Dyck, Hilda Glyder, Mary Gray, Linda Liddard, Lily Long, Marjorie Norledge, Peggy O'Neill, Irene Russell, Lady Tree, Irene Vanbrugh, Dorothy Varick, Femina Quartette, Miss Olive Richardson's Nymphs, Charles Austin, Laddie Cliff, Gus Elen, Leslie Faber, Will Fyffe, Harry Green, Gus Harris, Percy Honri, Sir Charles Hawtrey, Kirby and Hudson, Neil Kenyon, Nelson Keys, Alfred Lester, George Robey, Syd Walker, Vernon Watson, Harry Weldon, Walter Williams.

The orchestra will be conducted by Mr. Julian Jones, and Mr. J. M. Glover and Mr. Hermman Darewski have kindly consented to conduct selections from their own compositions.

Subscriptions to the fund have been received from:—Cinema Exhibitors' Association, £25; Sir Alfred Butt, £15 15s.; Mr. R. H. Gillespie, £10 10s.; Messrs. Wylie & Tate, £10 10s.; Sir Arthur Pinero, £5 5s.; Mr. Arthur Bourchier, £5 5s.; Mr. Matt Raymond, £5 5s.; Mr. A. E. Abrahams, £5 5s.; Mr. Fred Harrison, £5; Sir James Barrie, £2 2s.; Mr. John Galsworthy, £2 2s.; Miss Ellen Terry, £1; Mr. H. A. Jones, £1 1s.; Miss Ella Retford, £1 1s.; Mr. Fred. Kitchen, £1 1s.; Mr. A Carlton, 10s.

Hospital Matinee at Stratford.

The matinée at the Stratford Empire, on Thursday, in aid of the funds of the Queen Mary's Hospital for the East End, was excellently organised and well attended. John Somers, the genial manager, is to be congratulated on the capital programme, and the whole show went with a swing from start to finish, to the evident delight of the patrons. Amongst those who kindly gave their services were: Misses Moore and Roby, Irene Keeys, Dorothy Denny, Elsie Bower, Marjorie Fulton; Messrs. Grock and Partner, David Poole, Jose de Moraes, Masu, Jack Smiles, Len Taylor, Jack Pleasants, Edward Hudson, Lloyd Morgan, Haig Bros. and Ryan, Engel Bros., and Rolf Slater. The ance has been given at Chiswick for the artists' own charity. This is not correct.

"Will you please ask the papers to correct this, as a matinée organised by Miss M'Lita Dolores, assisted by Mr. J. Persich and myself on behalf of the Music Hall Ladies' Guild was held at the Chiswick Empire on Wednesday, Dec. 1, 1920. The following artists kindly gave their services: Buchanans, Ethel Bull, Coram, De Havilands, M'Lita Dolores, Ernest Hastings, Hetty King, Ina Hill, Malcolm Scott, Terry Twins, Little Tich, Tucker, Bransby Williams, D'Arcy Woolven Trio, and the orphans and widows of music-hall performers benefited by considerably more than £200 through this matinée."

WILLIAM HEUGHAN.

In "Gems of Scottish Song" William Heughan, the principal bass of the leading English and Italian opera companies, made his London music hall debut last week at the Camberwell Palace, and is this week appearing at Finsbury Park, and meeting with a hearty reception. During the war Mr. Heughan, who was revolver instruction officer in the Highland Reserve Brigade, wrote a book entitled "Revolver Fighting," which was vouched for by Brigadier-General D'Aubigny and General Sir John Maxwell. The War Office, however, it is understood, suppressed publication on account of its being too informative in the event of a copy falling into the hands of the enemy.

Mr. Heughan has a link with the national poet in being a direct descendant of a Heughan who was one of Robbie Burns' greatest friends, and who was the only man allowed to be buried in a corner of the mausoleum to the bard's memory in Dumfries. Mr. Heughan had the rare distinction of being engaged to sing for the in the Royal Albert Hall last January.

third year running at the Burns Festival orchestra, under the bâton of E. H. Williams, worked splendidly, and the stage staff, under the direction of Bob Russell, deserve praise for their share in the excellent working of the show. W. C. Ambrose ably assisted Mr. Somers.

Olga d'Avricourt.

Miss Olga d'Avricourt, who is playing in "A Spanish Romance" at the Palace, Watford, this week, is making a big hit with an all Lawrence Wright repertoire.

Harry Emeric.

Harry Emeric, who was in excellent form at the Shoreditch Empire last week, has, we hear, been engaged to play at Scarborough for the summer season, commencing in June. Harry will be remembered for his capital dame study in the "Aladdin" panto., which was seen around the L.T.V. halls last season, and his Widow Twankey was the subject of much favourable comment. We hear that Harry has had many offers for dame for next season.

Doris Ashton in Paris.

Last Thursday evening Doris Ashton crossed over to Paris and opened at the Alhambra for two weeks. We understand that Doris is making her first visit to the French capital, and at the end of her present engagement will most likely proceed to the South to join a party of friends.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild acknowledge with grateful thanks the following donation per Miss Lottie Albert: J. Cotman, Esq., £1 1s. During the week the following parcels have been received: Boots and shoes from Miss Lottie Albert and from "Anonymous" a parcel of baby clothing. The Committee thank both the donors.

The following letter has been received by the Committee of the Music Hall Ladies' Guild from Julius Darewski, Esq.: "Dear Mesdames,—I notice a paragraph in the various theatrical papers about a matinée to be given at the Chiswick Empire in aid of the V.A.B.F. and I., in which they state that this is the first time a performance has been given at Chiswick for the artists' own charity. This is not correct.

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Variety Artists' Federation.

Members of the V.A.F. are requested to note that nineteen death levies are now due upon the 1922 books. Red stamps seventeen.

The Terriers.

At the meeting on Sunday last Will B. Wilby officiated as W.T., Charles Kasrac as V.T., Walter Norman G.C., Howard Ward W.D., Tom Gott Y.B., and Arthur Were secretary.

A hearty welcome was extended to Howard Ward and Tom Gott upon their reappearance in the Kennel.

The election of officers for the month of May will be held on Sunday next.

Popular Numbers.

Georges Carpentier, at the Midland Hotel, Manchester, said that the enthusiasm for encores displayed when Mr. Glen Wilbur's New York Yale Hawaiian Band plays there is tremendous. The combination of the band is one almost as remarkable as the numbers which they are featuring, including, as they do, "Haunting" fox-trot song, "Wild and Woolly" song, one-step "Twinkling Feet," and the great vocal valses "Rainbow," "Day By Day," and "Golden Dreamboat." The band, under the direction of Mr. Noel D'Amato, is proving a great attraction and captivates their audience, especially in "Golden Dreamboat," which is proving such a sensational success.

Death of F. E. L. Fuidge.

Our readers will learn with regret of the death of Frederick E. L. Fuidge, of the Fife Hotel, Wolverhampton, who passed away, after much suffering, bravely borne, on the 19th. The sympathy of many friends in the profession will be extended to his widow, son, and four daughters.

Du Calion's Accident.

While Mr. Du Calion, the clever ladder balancer, was performing at the London Coliseum on Friday night he met with an accident which resulted in a fractured wrist. He was appearing in his ladder-balancing performance, and had almost completed the act when the accident happened. He uses a small pedestal raised about a foot above the stage level, and during the final phase of his act the ladder slipped off the pedestal and caused him to fall. He was conveyed to Charing Cross Hospital, where he received medical treatment. He hopes to resume business in about six weeks' time.

Pym the Pierrot and His Pianist.

Mr. Lloyd Morgan submitted a new scena at a matinée at Stratford Empire, E., last Thursday, and a pretty act it is. The title is "Pym the Pierrot and His Pianist." The first song was "Masks and Faces," and the second, "I Want a Good Girl," in which the two partners join very agreeably. Dressed as a naval officer, Mr. Lloyd Morgan gives in pleasant style as a third item, "Ti-o-San," a pretty song. The idea and execution alike are good.

M.H.A.R.A.

The 1,239th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, April 19, 1922, when the following members were present:—Messrs. Harry Marlow (chairman of Committee, who presided), Jean Schwiller, Tom Gott, Alf Herald, Will Titman, Chas. Kasrax, J. W. Cragg (hon. trustee), Fred Woellhaf, Monte Bayly (hon. treasurer), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Several matters dealing with the provincial offices were considered and dealt with. The weekly financial statement was submitted and accepted, and cases of refunds were dealt with.

Members of the M.H.A.R. Association are particularly requested to note that the agency in Manchester has been transferred to the Salisbury Hotel, Oxford-road, and all communications should be addressed to Mr. Fred Slingsby, the local agent, at that address.

Indisposition of Tom Heathfield.

Tom Heathfield, the principal comedian in "Joy Bells," playing at the Palace Theatre, Watford, last week, was taken seriously ill on Friday. A doctor was called to the theatre, and he immediately ordered Mr. Heathfield's removal to the Watford District Hospital. It was thought at first that an operation for appendicitis would be necessary. Fortunately the trouble yielded to treatment, and the popular comedian was able to leave the hospital next day.

A Promising Debut.

In the meantime his part was taken by Charles Richards, who plays a small character in the revue. Considering the short notice he received Mr. Richards did remarkably well. Charles is the son of Mr. Sam Richards, and is only 20 years of age. He created such a favourable impression that a business manager who saw him deputising offered him an engagement with a revue which is shortly going on tour.

Johnson Clark in Town.

This week at Finsbury Park, Johnson Clark, the sportsman-ventriloquist, is presenting his new act, "The Orchard," which has proved such a big success in the provinces, for the first time in town. Johnson must be complimented on his wonderful eye for detail in his scenas, and Fred. Pattison should be gratified in having such an experienced entertainer to handle his material.

ENGAGEMENT OF MISS NORAH BLANEY.

Forthcoming Marriage to Scots Guards Officer.

The engagement is announced of Miss Norah Blaney, the well-known variety artist associated in partnership with Miss Gwen Farrar and Lieut. Philip Bruce Durham, manager of the Midnight Follies at the Hotel Metropole, and formerly of the Scots Guards.

It was at a party at Miss Gwen Farrar's house at Chelsea on Sunday night that the interesting announcement was made by Mr. Lancelot Lowther, brother of Lord Lonsdale and cousin of the ex-Speaker of the House of Commons. Among others present at the gathering were Lord Northesk, Mr. Crake Alston, the Hon. Robert Bruce (Grenadier Guards), Col. Ebenezer Pike (Coldstream Guards) and his wife, Olive Snell (the artist), Lady Waterhouse, Miss Teddie Gerard, Miss Hilda Moore (of the Criterion), and Mr. Tom Webster.

The engagement is a sequel to a romance of the Midnight Follies at the Metropole, where Miss Blaney and Miss Farrar have been appearing for some time,

MISS NORAH BLANEY.

as well as at the Vaudeville, in "Pot Luck." Miss Blaney is an Irish girl, a descendant of a Sir Arthur Blaney. She is a gold medallist of the Royal College of Music, and at the age of 15 went to Belgium, where she performed before the King and Queen of that country. She afterwards appeared in pianoforte recitals in Paris and Vienna. Making the acquaintance of Miss Gwen Farrar in France, when they were members of the late Gervase Elwes' party (Miss Farrar giving the 'cello solos), they both joined partnership, and have appeared at music halls in London throughout the country for some considerable time.

Miss Farrar, it may be recalled, is a daughter of the late Sir George Farrar, the South African magnate, and her sister recently married Mr. Anthony Lowther, a son of Mr. Lancelot Lowther, who announced Miss Blaney's engagement.

Lieut. Durham is a son of Mr. William Campbell Durham, of Beaulieu Lodge, Hampshire. He was educated at Eton and Sandhurst, whence he joined the Scots Guards. A great sportsman, he was in the Eton field and in the boats, and captain of games of his house; and at Sandhurst he was captain of the Soccer team, and was in the rowing eight. He also played centre forward for the Scots Guards in the Bulldog Trophy Final (Soccer), and was in the Scots Guards eight at the Household Brigade's regatta at Maidenhead in 1920, at which time he won the Guards' sculling contest. His present office as manager of the Midnight Follies is his first business venture.

"The Era" learns that the date of the marriage has not yet been fixed, and that the interesting event will not interfere with her partnership with Miss Farrar.

VAUDEVILLE GOLFING SOCIETY.

Presentation to Billy Merson.

There was a fine gathering at the Victory Restaurant on Thursday last, when Mr. Charles Austin presented his Golf Challenge Cup to Mr. Billy Merson, the winner. Among those present were Messrs. Dave Carter, Sammy Shields, Harry Ristori, George Sanford, Arthur Hanlon, and R. Hind. Opportunity was taken of filling the cup with "bubbly," and the greatest jollity prevailed.

Distinguished New Member.

Sir Harry Lauder is the latest accession to the ranks of the Vaudeville Golfing Society. Moreover, he has become a life member. Other popular newcomers are Mr. Jack Pleasants and Mr. Will Fyfe. Altogether a most imposing array.

Sir Harry Lauder played a round with Sammy Shields at Raynes Park last Friday, but, unfortunately for his score, claimed too intimate an acquaintance with the numerous ditches which honeycomb the first part of the course. "Drains," he called them.

Bogey Competition.

Just a reminder that the first of the series of monthly "bogey" competitions takes place on Friday at Sudbury. Play will commence at 10 a.m., and a big concourse is anticipated.

Hinsle on the Continent.

Last week this novelty illusionist comedian, assisted by Miss Gertie Rees, opened his Continental tour at the Palais d'Ete, Brussels, where he is topping the bill, and, according to reports to hand, doing exceedingly well.

Nelson Sheere.

This popular little drummer and entertainer, late of the "Darn Swell Jazz Band," "Moody's Club," etc., having just returned from Newcastle, where he has been playing with continual success for eight months, has entered into partnership with Billy Smith, late of Trocadero, Portman Rooms, etc. They are carrying on business at Gloucester-mansions, Shaftesbury-avenue, under the style of "The Gloucester Musical and Variety Agency." This establishment, although quite young, has already secured some very good top liners, and are now specialising in jazz bands for the coming season. Several excellent contracts have already been secured by these two budding agents. A hearty welcome will be extended to all old and new friends at the offices.

SONGS AND SINGERS.

B. Feldman and Co.

FOR NOTES on FELDMAN NUMBERS

See page 20.

Francis and Day.

Advices from various sources testify to the gratification shown by audiences during holiday week at acknowledged testing stations for songs at the excellence of the numbers emanating from the firm, and during the coming summer most of the following items will be fixtures on the programmes submitted at al fresco entertainments throughout these islands: "Mello 'Cello," "Pucker Up and Whistle," "Peggy O'Neil," "I Shall Remember Your Kisses," "The World's All Right," "Queen of the Oojah Isles," "Li'l Old Granny Mine," "Love Makes the World Worth While," "Here Lies a Vagabond," "Ten Little Fingers and Ten Little Toes," "Dapper Dan," "Those Tortoiseshell Rims," "Julius," "Pickaninny Rose," together with the hits from such notable West End entertainments as that of the Co-Optimists, from "A to Z," "Pot Luck," "Mayfair and Montmartre," and from "His Girl."

Dorothy Ward is about to be heard in that delightful Hibernian song, "Peggy O'Neil."

"Love Makes the World Worth While," Clifford Grey and Max Darewski's delightful new ballad, is now a prominent item in the current repertory of Dolce Cariello, and is likewise being sung by Nellie Wigley, with results most gratifying to the artist.

Fred Barnes, at Hammersmith, is repeating his Holborn and Camberwell successes of last week with "Li'l Old Granny Mine" and "Weep No More." Alf Jepson, at Stockport, is likewise scoring with the former admired song from the pen of John P. Long.

At the Empire, Glasgow, Lucille Benstead's telling voice is heard to the utmost advantage this week in "I Shall Remember Your Kisses."

At Chelsea Palace Florrie Forde and Jay Whidden are submitting songs of the house to the delight of their hearers, the former singing "Pucker Up and Whistle," and the latter "Ten Little Fingers and Ten Little Toes."

Edie Anderson has of late been scoring with "Peggy O'Neil," its reception at Eastbourne being cordial in the extreme.

Enice Browne, who is playing in "Oh! Dolly," on tour, is heard at her best in "I Never Knew." The revue is at West Hartlepool this week.

At the Star Varieties, Partick, Lottie Lennox is this week making a hit with the new song of sentiment entitled "If You've Got Any Good In Your Heart."

The Two Ernestines, who recently introduced into Ellis Slack's "Omar Hassam" revue the firm's "A Peach out of the Orchard of Love," have scored with the song, Penzance audiences giving it a particularly cordial reception.

Lawrence Wright Music Co.

Blackpool's Easter always predicts the potential winners for the coming summer, and the verdict is unanimous for "Golden Dreamboat," "Sally," and "Hello! Old What's-a-Name," the absolute supreme hits.

Miss Lucille Benstead is making a big hit wherever she goes with "Golden Dreamboat," and this week, at the Empire, Glasgow, she gains much hearty applause for her rendering of this number.

Miss Marie Lawton is scoring with another big ballad, "Sleepy Little Curly-Headed Baby," at the Hippodrome, Putney, this week, where it is much to the liking of audiences.

At the Olympia, Shoreditch, this week, Mr. Eric Randolph is doing enormously with "That's How the World was Made," whilst Miss Ethel Castaldini also finds it a big success at the South London.

"Night of the Ball" is a new valse number from the pens of Worton David and Horatio Nicholls which promises to be a big success, and all sopranos should secure it immediately. At the Empire, Shoreditch, this week, Miss Maud Hughes is making a big hit with it.

This number is also a sure winner for Miss Victoria Carmen, who is playing the Hippodrome, Leeds, this week. Miss Carmen is also well suited with "Wake Me Up When We Get To Alabamy."

Miss Christine Roy, wiring from the Palace, Halifax, last week, informs us that she produced "Wake Me Up When We Get To Alabamy" there with enormous success.

At the Palace, Hammersmith, this week, "Sally" is going bigger than ever, and Mr. Fred Barnes always gains enormous applause for his rendering of this number.

"I've Got the Sweetest Mammy" is always a big success as rendered by Miss Daisy Taylor, and this week is going better than ever at the Hippodrome, Lewisham. Miss Taylor is also doing well with "Sally."

Mr. Alf Jepson, writing from the Hippodrome, Stockport, tells us that he has produced "Sally" with enormous success, and intends to use this number for some time.

At a great ball masque at the Dome, Brighton, on Friday last, Mr. Horatio Nicholls personally conducted an augmented orchestra of 100 musicians, who played "Sally," the refrain being taken up by quite a thousand dancers.

"Tell Me That Story of Old Missouri" is proving a big success with Miss Daisy Wood wherever she goes.

It is also a big hit in "High Heels and Stockings," which is at the Hippodrome, Ashton-under-Lyne, this week.

At the Hippodrome, Brighton, last week, Mr. Ernie Mayne made a big hit with "Hello! What's-a-Name," and is repeating his success this week at the Hippodrome, Southampton.

"Let's Have a Song About Rhubub" is a big success with Mr. Hal Wright, and gains him much applause at the Hippodrome, Lewisham, this week.

Florrie Desmond.

At the Kilburn Empire next week, that clever comedy girl, Florrie Desmond, resumes in town, after a brief provincial tour. Florrie, who has made such rapid strides in the past few months, will next week introduce some new numbers that have proved such a hit in the provinces, and will be new to town.

Nina Martin.

We hear that Nina Martin, the versatile entertainer, has been unable to fulfil her engagements for a few weeks, as she has been in a nursing home suffering from a strained heart. She is making good progress, and hopes to resume shortly.

The Real McKays.

We hear that the Real McKays, who completed their English engagements at the Grand, Clapham, last week, sail for South Africa on Friday the 28th—not the 27th, as stated in our last issue.

The Sadler Elsie Quartette.

The novel protean dancing act presented by the Sadler Elsie Four has been doing very well around the L.T.V. halls, and was a popular item in the bill at the Camberwell Palace last week. They are at Shoreditch this week. We hear they are shortly introducing some new features into the act.

Leslie Elliott and Eric Godley.

Writing from Johannesburg on April 4, these well-known entertainers state that they have done exceedingly well out there, and have been secured by Mr. Harry Musgrove for a tour in Australia, sailing from Cape Town about May 11. Their act, although comparatively new, has been a wonderful success, and the Press in Africa "has been more than kind." They have had some very thrilling times, being in Johannesburg during the revolution. They spent one week-end "between fires"—they went out to a suburb of Johannesburg in the hopes of "getting out of it," and as a matter of fact they walked right into the revolution at its hottest.

Billy and Doris Harley.

Billy and Doris Harley commenced a 21 months' season in town at Brixton, and produced a new opening to their act, "Bits and Pieces," written by Paul Thompson, which has proved a great success.

Stradus and Dolly.

The musical clown and his partner opened their town season at the Holborn Empire recently, and created a very favourable impression. They are this week at the Islington Empire, and remain on the circuit for six weeks.

Marjorie Fulton.

At the Camberwell Palace last week Marjorie Fulton completed her town engagements, and opens on the Controlling Tour at the Palace, Manchester, next week, returning to London to resume the L.T.V. Tour in August. Last Thursday Marjorie appeared at the Stratford Empire in aid of a hospital charity, and did particularly well.

Evelyn May.

Whilst the delightful playing of that brilliant violinist, Evelyn May, is such a very welcome feature, we notice that the producer, Chas. May, is always introducing novelties to the already artistic setting of an act which is undoubtedly one of the best-produced on the halls.

"Hooch Aye."

Henry Lees' latest revival of the popular revue "Hooch Aye," touring under the direction of W. Scott Buccleuch, is breaking all records, despite the trade depression. Mr. Jim Jessiman, the favourite Scotch comedian, is featuring, and he will shortly make his bow to London audiences.

A Seaside Pioneer.

Mr. Joe Wesley, who first introduced minstrel shows at Clyde watering places 18 years ago, has died at Robroyston Hospital, Glasgow, after an eight months' illness. He was 51 years of age.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Leeds to Blyth.
Hilda Nelson, London to Manchester.
Fred Duprez, Bradford to Westgate.
The D'Ormondes, London to Sheffield.
Mart and Pep, Warrington to Carlisle.
Robb Wilton, London to Preston.
Pimple, St. Helens to London.
Ernie Mayne, Southampton to London.
Bruce Green, London to Birmingham.
Tom Newell, Hull to Nottingham.
Rich Hayes, Brighton to Leicester.
Noni and Horace, Attercliffe to London.
Lily Morris, Glasgow to Hull.
Hengler Bros., Devonport to London.
Herbert Lee, Derby to London.

HAVING Bought New Car, Billy Harley has for Sale his 1920 "Chevrolet," guaranteed mechanically perfect; any trial up to 50 miles given. Ready for the road. Electric lighting, self-starter, detachable rims, new tyres, side curtains, 28 m.p.g., 50 m.p.h. Quick sale £160. Apply, BILLY HARLEY, Palace, Tottenham. Next, East Ham.

THE LONDON MUSIC HALLS.

THE COLISEUM.

When an actor turns playwright he can usually be depended on to provide good acting parts. In "The Man in the Chair," produced at the Coliseum on Monday afternoon, the author, Mr. Ion Swinley, gives Mr. Owen Nares an excellent opportunity of showing what an admirable actor he is. He is on the stage practically alone for the greater part of this new dramatic episode, and keeps the interest of the audience sustained at high pitch. The wife of a drunken, cruel brute comes to the doctor who is keeping him alive with his medicines, and asks him to give her husband a dose that will kill him, as she can bear her life with him no longer. Loving the woman, he agrees, and believes that his bosom friend and counsellor, Mark Bellingham, an erratic traveller, would condone the murder. As the doctor is seeing Iris out of the house, in the semi-darkness a cloaked figure enters and seats himself in a big armchair facing the fire, with his back to the audience. On his return the doctor recognises his dear friend, and is surprised to learn that Mark has come to dissuade him from the crime he is contemplating. He attributes this to the strong sympathy there is between them, and relinquishes his project with rather surprising suddenness. A telegram brings the news of Mark's death abroad, and the doctor turns to the chair to find it empty, and realises that his has been a ghostly visitor. In addition to Mr. Owen Nares' fine performance, Miss Maxie Polini played with emotional intensity as the unhappy wife, and Mr. Hubert Harben was impressive as the quiet, impersonal voice from the chair.

Mr. Will Fyffe, the Scottish character comedian, had a particularyl warm reception, and put some exceptionally clever work into his impersonation of a game old Scotch farmer of ninety-four and a Glasgow workman "well oiled." Mary, Leonard and Semon, three of the best proportioned midgets we have seen, also proved themselves skilful as well as humorous. Dainty Beatie and Babs, the Irrepressible and Irresistible, are paying their farewell visit to the Coliseum. Mme. Vera Lavrova enraptured the house with her beautiful voice and fine singing. In "You Brought a Rose" she was accompanied by the composer, Mme. Rlena d'Obra.

Betove, entertainer at the piano, was very amusing in his imitations; while Mr. Carl Randall, with a pretty little pair of charming American girls, gave a good turn of song, dance, and recitation, characterised by high spirits and good humour. Chris Richards, eccentric comedian, is extraordinarily nimble on his feet, and is a clever contortionist, and Gillie Potter can safely claim to be not only a comic but also an original comedian.

VICTORIA PALACE.

One of the many attractive features at the Victoria Palace this week is the charming "Resista," who at one moment is lighter than air, nearly, and the next is as heavy as lead—a whole ton of it. With her oratress, Miss Ward Smith, she descends into the auditorium, and a number of people are given the opportunity of lifting her, which most of them succeed in doing, until she turns on the "'fluence," when it becomes impossible to take her feet from the ground. All this is repeated, with better effect, on the stage, and between the herculean efforts of several "strong men" to raise her, she makes three changes of costume. On the occasion of the "Era" representative's visit Wee Georgie Wood rendered some successful impromptu assistance, and amused the audience vastly with his rare display of shyness and precocity on approaching the young lady who awaited him. "Lift her and you can take her home," announced Miss Smith. Wee Georgie tried, but without success. Resista ceased "resisting," and he was then able to lift her. One of Resista's most interesting "stunts" is that in which she stands in a brass frame and is easily hauled up, with a rope and a pulley, to the flies. In spite of three men hanging on to this rope she slowly descends again to the stage, and the men go up.

A very excellent double turn is Percy Mayne and Jack Sheridan, the "wise jesters," who, appearing in effective grey striped suits and silver-grey top-hats, open with an animated duet, "You've Got to Roll Up," carry on with some amusing patter and a bright, topical, satirical ditty, "In the Land of Bye and Bye," and conclude with neat and fanciful dancing.

The famous Bush Brothers, in their popular act, "Spilling the Beans," create a furore as two blithely bounding bluejackets in a fine battleship scene. They do some masterly acrobatics on and off a concealed spring mattress, introducing some extraordinary gyrations which evoked hearty aplause and laughter, and then the senior Bush commences to spill his beans. Beans in a Bush are apparently worth a whole plantation of that vegetable, for the quantity within him seems inexhaustible. Their whole act is original and entertaining to a degree.

Mr. Austin Rudd receives a great welcome, and opens in his own inimitable style with "Come Inside," followed by a quick change to "The Body's Upstairs," with topical Coué references, and concluding with "She Was in My Class."

Lois Barker and Percy Tarling make a good impression with two duets, "When the Wedding Bells are Ringing," and "The Song of the Road," and a clever character-study, "I Wonder What It Feels Like?" Nina and Nora entertain with their Indian club work; the Three Equals do very well with their statue-building; and Mr. Augustus Yorke receives a well-deserved ovation for his finished performance as a successful and benevolent old actor in "Memories."

HOLBORN EMPIRE.

That smart little fellow Scotch Kelly is making himself very popular with the Holborn patrons this week. This remark can be applied with equal force to Miss Violet King, A.R.C.M., a very musical lady who can play the violin and the pianoforte with equal ability. This gifted lady, who does not scorn the adventitious aid of a beautiful scenic set, quite took the audience's fancy, and they would not let her go until she had played in front of "the tabs." In the ranks of animal mimics Mr. Carr Lynn occupies a foremost place. Added to his prowess in this direction is a gift for purveying dry little yarns from Yorkshire. Altogether Mr. Lynn is a most popular artist.

For a real good laugh commend us to the picture of Mr. Ernie Lotinga as a Russian Count yielding to the charms of the Cossack dance. This is what happens in that diverting sketch "Wanted a Wife," in which Mr. Lotinga gets capital assistance from Mr. Adolph Luck in the "feeding" part and from Miss Kathleen Barbor as an attractive, rich widow in search of a husband.

Miss Marie Lloyd comes in for the heartiest of receptions. Included in her items are "The Cosmopolitan Girl" and that clever, comic cockney study "One of the Ruins." Whit Cunliffe, another great favourite, scores well in selections from his repertoire. Mr. Alan Raine, in his musical character study, and the speciality acts presented by Boy Ronald, juggler, and the Five Wartons, springboard fliers, complete the excellent bill here.

FINSBURY PARK EMPIRE.

The delightfully breezy and buoyant act presented by Mr. G. S. Melvin heads the bill here this week, and it serves to accentuate the marvellous versatility of the performer. In such widely divergent characters as a simpering curate with an eye for a pretty girl, or as a stoker in the King's Navee, with a sweetheart in every port and a wife at home to whom he remains—more or less—true, Mr. Melvin is equally successful, the turn being appropriately rounded off by a dexterously executed hornpipe dance. A hearty recall before the tabs resulted.

Mr. William Heughan is the fortunate possessor of a rich baritone voice, which is heard to great advantage in a selection of old-time and new Scottish airs rendered with taste and excellent effect. In "A Song of Long Ago" Mr. Heughan was particularly successful, and in response to an insistent demand for more he gave before the curtain a fine rendering of that grand song "The Trumpeter," bringing down the house. Mr. Johnson Clark, with his clever ventriloquial show, also had a fine reception, Henry Martinez and company, in a highly trained and dexterous equilibristic act, being also vociferously acclaimed. Miss Elsie Bower, a dainty and vivacious little lady, is hugely successful in a country yokel song, and "Sweetheart Kate," her turn also including a cleverly played potpourri of airs, in which Rubenstein and rag-time alternate; and the Four Seriese give a clever gymnastic display. The turn billed as Milo? gives amazingly clever imitations of sounds associated with birds, beasts, trains in motion, ships fog-bound at sea, etc.; and the efforts of Mr. Jacques Bruske and his fine orchestra merit recognition.

NEW CROSS EMPIRE.

After a "bumper" week with the "League of Notions," varieties are the order at this popular South London house of entertainment this week. Proceedings opened with the Robertys, who paved the way for the good things to come. Roberty senior gave the audience some thrills with his marvellous journey up and down a ladder balancing a massive table on his forehead. Two members of the troupe, as pageboys, are very clever contortionists, and the act earned a "call" which was certainly deserved. David Poole is a ventriloquist "par excellence," and, in a school setting, with some cleverly made-up dummies, kept the house in a shriek of laughter. The cross-talk between the children was very smart and quite new. Rae and Rosie Walters, in some light comedy bit-bits, looked very charming. The song, "You've Got To Be 'Cute as Well as Beautiful," was a very good number. "That Mellow 'Chello Melody" was another song excellently rendered, and the imitation of a 'cello was good.

Will Hay is always good for a quarter-of-an-hour's hearty laughter, and his show on Monday evening was no exception. The sketch was called "The Head of St. Michael's," and the scholars included a "boy" with grey head and a beard. How the "school" was conducted must be seen to be appreciated, and at the close a hearty call before the curtain had to be responded to. For the next turn the curtain rose on a darkened stage and a voice heard singing "off." Reclining in an armchair, William Burr listens to the song and waits patiently for the appearance of the singer, Daphne Hope. Daphne looked very fetching in an attractive cerise-and-gold costume with dark mauve "wings." One song, "On the Banks of the Yangtzè-Kiang," brought down the house, with its by-play and excellent acting. Popular Ernest Hastings gave songs at the piano, one of them, "Charlie Gets There Every Time," causing much amusement. Another told us all about the wife who "sat up." His imitations of the different church bells one hears on a Sunday morning jaunt were very clever. Cornalla and Eddie raised one roar of laughter during their sojourn on the stage, and the clever balancing feats of the one, and the hair-raising fooling of the other, brought down the final curtain to a burst of applause.

WILLESDEN HIPPODROME.

An excellent programme is down for consideration at the Willesden Hippodrome this week. On Monday Nella Allen was heard to excellent advantage in songs from her repertoire, which included "Ah! Moon of My Delight," from "In a Persian Garden," "Some Day You Will Miss Me," and the ever-popular air "Ave Maria," all of which were rendered in exquisite style. June Mills, assisted by Mr. William Innes, greatly pleased with her comedy songs and patter, and Billy Tucker gave a clever exhibition of ball-punching, showing with marked effect the various knock-out punches of the world's leading pugilists.

Dave Lee is a comedian of decided ability, and his well-chosen items proved highly successful. Vernon Watson, the well-known mimic, gave some exceedingly clever impersonations of well-known variety artists. The Hanlon-Charles troupe of aerial gymnasts performed some hair-raising feats on the bars, while one of the male members threw four double somersaults in succession. The Four Madcaps, those versatile little ladies who sing and dance, were heartily applauded for their bright entertainment, and Linton and Vince played the concertina in a masterly fashion. Scotch Kelly is very amusing with his quaint songs and patter, while some excellent bioscope pictures complete.

CHISWICK EMPIRE.

That all the world loves a circus is again demonstrated here this week, when Mr. Joe Peterman has brought along his talented and popular company, who are assembled under the title of the Circus Royale. Here is Mlle. Humel, most graceful of equestriennes, performing her wonderful feats of horsemanship to the manifest joy of the audience; Larry Kemble, a trick cyclist and ladder artist, holds the house in breathless excitement, and is altogether a fine artist; Claude Ohmy wins a welcome for his fine horsemanship; Whimsical Walker proves as humorous as of yore, and his repartee and gags are hugely enjoyed; Mazzitti and Lusby get through their bar act with marvellous dexterity, and contrive to make it as funny as it is clever; a real joy, especially to the kiddies, is Uncle Mac and his banjo; while George Ali repeats some of his clever tricks and triumphs as the bow-wow Buster; Bob Fossett's mule demonstrated its identity quite early, and although the management extended an open invitation to all comers the stolid quadruped remained master of the field.

As a striking contrast to the mule, Duncan's Famous Collies proved marvels of sagacity and good humour. Further good work is done by Jeures and Martinetti in their head-balancing feats—an excellent turn; then there is Claude Powell's trio of riders—an extraordinarily fine bit of work; and an equine marvel is Beauty, the wonder horse, who does not belie its name, and who is much admired. Shank Bros.' skit completes an interesting bill.

STRATFORD EMPIRE.

Miss Cicely Courtneidge tops the bill here with three clever cameos, being assisted in the third by Mr. Peter Haddon. "On the Road to L.S.D." was perhaps one of the best, her imitations of different characters proceeding to their daily work being neatly done. Bruce Green is well described as "the most-talked-of of dames." His first song, "That Was Enough For Me," had the right spirit, and his "Sunny Spain" scene, with its plagiarism of grand opera, was greatly enjoyed. His different styles of singing "I'm For Ever Blowing Bubbles" was a great hit. De Alma is aptly described "Monarch of the Banjo," for his execution on that instrument proved it to be possessed of wonderful possibilities. Frank Benson won fresh laurels. This wonderful little comedian at once jumped into favour; he was repeatedly recalled. Morny Cash, the Lancashire Lad, was in great form, and his songs "Gay Paree," "Ain't I Glad I Am Not Married," and "Daddy of Twenty-Three" all went well. Other excellent items which went to make up a most varied programme were The Imperial Trio and Knuth in a sensational speciality.

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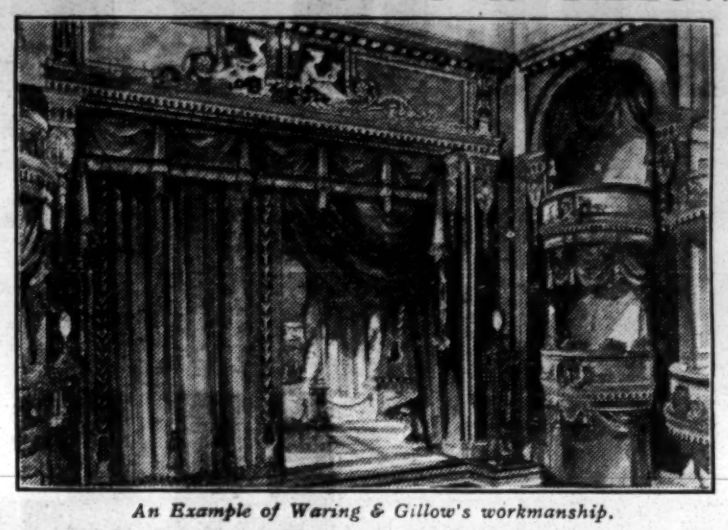

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NEXT WEEK'S CALLS.

MONDAY, MAY 1, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 22 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.

CIRENCESTER PICTURE HOUSE.—Mackenzie Lee presents "Joy" concert party.

GUERNSEY ST. JULIANS.—Sophie Newman.

LYDNEY PICTURE HOUSE.—Lola and Evelyn.

SALISBURY PALACE.—Harry Russell's company in "Bright and Breezy."

YEOVIL PALACE.—Jean Fargo, Dick and Eddie.

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Pimple, Spalding and Vanguard, Basil King, Joan Deering, Harry Champion, Ara and Zetta, Lane and Lee.

RAMSGATE PAVILION (rehearsal, 12).—Sisters Mervan, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Merrylees and McIntosh.

IPSWICH HIPPODROME (rehearsal, 2).—Jackson Owen presents "The Knight of the Garter."

NORWICH HIPPODROME (rehearsal, 2).—Val A. Walker, Madge Bilton and Max, Ivy Grant, Ally Satori and Tony, Marie Ellerslie, Alexandre, the Three Scamps.

PAISLEY RINK PALACE (rehearsal, 12).—Carr and Finch, Peggie Toner.

PAISLEY THEATRE (rehearsal, 12).—Four Christies, Anderson and Nash, the Daros, Mackenzie Murdoch, Dennis and Donald, Field, Dalmere's Circus.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Joe Morrison's revue "Zig-Zag."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—C. Brocklebank presents "Behind the scenes."

W.B. THEATRE ROYAL. — Miss Ivy Maurice Rep. Co.

RAYMOND Touring France.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—King and Benson, Percy Honri, Esta Stella, Scotch Kelly, Bert Weston, Harry Bedford, Johnson Clark.

CLAPHAM GRAND (rehearsal, 12).—Great Carmo, Scotch Kelly, Mayne and Sheridan, Silver and Fox, Ruff and Tumble, Fred Russell.

CROYDON EMPIRE (rehearsal, 12).—Daisy Taylor, Vera Wootton, Michaeloff Trio, Sadler Elsie Quartette, Bert Elliott, Fred Barnes, Carlton, Arthur Ferriss.

HAMMERSMITH PALACE (rehearsal, 12).—Nellie Wallace, Poluskis, Nelson Jackson, Byron and Byron, George Calver, Tucker, Woolmer Young.

HOLBORN EMPIRE (rehearsal, 12).—Elkins, Fay and Elkins, Harry Hemsley, Rene Ralph, Iris and Phyllis, Sandy Powell, The Eldons.

ILFORD HIPPODROME (rehearsal, 12).—Ernie Lotinga and company, Vernon Watson, Garadini, Jean Andrews, Austin Rudd, Dave Lee.

ISLINGTON EMPIRE (rehearsal, 12).—Harry Day presents "New Jingles."

KILBURN EMPIRE (rehearsal, 12).—May Henderson, Penrose and Whitlock, Harry Weldon, Chris Van Bien, 3 Jees.

LEWISHAM HIPPODROME (rehearsal, 12).—Lew Lake presents "Jack of All Trades."

PALLADIUM.—"Rockets."

POPLAR HIPPODROME (rehearsal, 12).—Ernie Lotinga and company, Niblo and Laura, Hal Wright, Scot Gibson, Audrey Knight, Phil Bransby.

PUTNEY HIPPODROME (rehearsal, 12).—Lewis Waller presents "Afgar."

SHOREDITCH OLYMPIA (rehearsal, 12).—Whit Cunliffe, May Henderson, Arthur Brough, Vernon Watson, Carr Lynn, Rene and Godfrey.

WILLESDEN HIPPODROME (rehearsal, 12).—Whit Cunliffe, Sandford and Lyons, Dainty Doris, Ern. E. Roma, Herbert L. Martine, We Three.

WOOLWICH HIPPODROME (rehearsal, 12).—Will Fyffe, Zetta Mor, Bert Weston, Marie Kendall, The Grumblers, Valazzi, Alan Paine.

RAYMOND London Shortly.

MACNAGHTEN TOUR.

(Rehearsal at all halls at 12.)

BLACKBURN.—Les Bastiens, Ally Benson, Jack Byrne, Les Tumilets, Foster and Ninon, the Mongadors, Christine Roy.

BRADFORD.—Harry Persee presents "Cherry Ripe."

BURNLEY.—Four Storks, George Parr, Jessica Way, Ernest Krake and company, Fusco, Artistic Four, Mitchell Farrar.

CARLISLE.—Mart and Pep, Hanlon Bros., Johnny Dundee, Dolce Cariello, Tubby Turner and Partner, Edna Maude, Doris Gaskell.

HALIFAX.—The Poppescues, Jenkins Bros., Thora, the Martinis, Tiny and Tim, Felovis, Jane Croft.

HUDDERSFIELD.—Les Nosselas, Fulgora, Ivy de Verne, Lily Langtry, Two Ascots, Mario Lorenzi, Edward Williams.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Victoria and Ramoo, Hal Bryan, Jack Barker, Jack Straw and company, Margaret Dennis, "Troubles," Cecil and Jenny.

WARRINGTON.—Alfonzo, Trillo, Ted Marcel, Billy Fern, the Jays, Vera Kitchen, "Sawing Through a Woman."

RAYMOND Continental Tour.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Wyn and Ivy, Barrett and Knowles, Oswald Bemand, Roxy La Rocca, Winston's Water Lions and Diving Nymphs, Lucille Benstead, Bruce Green.

BIRMINGHAM GRAND (rehearsal, 1).—Agda and Jim, Alfredo, Jennie Benson, Graham and Cullen, Stan Kavanagh, Vine and Russell, Griffiths Bros. and Miss Lutie.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Harvey Brinton, Hayes and Jayes.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Rorke and Bray, The Three Laurels, Scott Sanders, Nat. D. Ayer, Lily Long, Tae Methehen, Bromley Carter.

CARDIFF EMPIRE (rehearsal, 1).—Togan and Geneva, Julian Rose, Sophie Tucker, Hermann and Shirley, John, Harry and Burton Lester, Loret Brothers.

EDINBURGH EMPIRE (rehearsal, 12).—Fred Karno presents "1922." Cast includes Fred Kitchen, Marie Blanche, &c.

FINSBURY PARK EMPIRE (rehearsal, 1).—Milton Hayes, The Buchanans, Cicely Courtneidge, Jose de Moraes, Nolan and Holt, Stone Brothers, Ristori and Partner.

GATESHEAD EMPIRE (rehearsal, 1).—Theatre Productions present "The Show Box."

GLASGOW ALHAMBRA (rehearsal, 11).—Maurice Moscovitch and company, George Mozart, Frederick Blamey and Foster Richardson, Dorothy Lena, Dolly Victoria and Brother, Rio Bros.

GLASGOW COLISEUM (rehearsal, 11).—Martin Henry presents "Kiki."

GLASGOW EMPIRE (rehearsal, 11).—Jack Barty, Herbert Clifton, Milo, Agnes Croxton, Rupert Ingalese, Finlay Dunn, Yamamoto and Koyoshi.

HANLEY GRAND THEATRE (rehearsal, 12).—Katrina and Joan, Hall and Neil, De Alma, Ray Wallace, Bert Terrell, The Gresham Singers, Gilday and Fox.

HULL PALACE (rehearsal, 1).—Daly and Healy, The Jovers, Augustus York and company, Frank and Vesta, Foster Kershaw, Russell Carr, Dorothy Darlington.

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Rockets."

LIVERPOOL EMPIRE (rehearsal, 1).—The Three Neslos, Tom D. Newell, "Symphonia," Ella Retford, Fortunello and Cirillino, Howard Rogers, C. W. Woltard.

LIVERPOOL OLYMPIA (rehearsal, 1).—"Bran Pie." Cast includes Two Bobs, &c.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

NEWCASTLE EMPIRE (rehearsal, 1).—Franco Piper, Dolly Elsworthy, Gertie Gitana, George D'Albert, The Two Fishers, The Four Mackwells, Adam Tomlinson.

NEW CROSS EMPIRE (rehearsal, 1).—Henry Martinez and company, Harvard, Holt and Kendrick, O'Gorman Bros., Frank Benson, Sammy Shields, Vanwy Chard, Tommy Mostol and company.

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

NOTTINGHAM EMPIRE (rehearsal, 1).—The Wylie-Tate Production, "The Scrap-Book."

PRESTON EMPIRE (rehearsal, 11).—Nicol and Martin, Marcus, Robb Wilton, Golda-Penville Quartette, Winifred Ward, Nora Dale, Roselle and Clifford.

SALFORD PALACE THEATRE (rehearsal, 1).—The Royal Merry Four, Oswald Williams, Fred Curran, Adami and Assistant, Armstrong and Howrath.

SHEFFIELD EMPIRE (rehearsal, 1).—The Flying Banvards, George Wilbey, Lily Morris, Albert Whelan, Haydn Wood and Dorothy Court, The D'Ormondes, Mutt and Jeff.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Knuth, W. H. Squire, Lily Fairney and Auriol Jones, Cruikshank, La Veen and Cross, Rolf Slater, Jaffa.

STRATFORD EMPIRE (rehearsal, 1).—Sammy Shields, Cornalla and Eddie, David Poole, "The Monks of St. Bernard," Will Hay, O'Gorman Brothers, The Robertys.

SUNDERLAND EMPIRE (rehearsal, 1).—A. D. McFarlane's new production, "Blue Birds."

SWANSEA EMPIRE (rehearsal, 2).—The Wylie-Tate production, "The Peep-Show."

VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, Ernie Mayne, Rastelli, The Anartos, Vivian Foster, Emilie Hayes, Esme Williard, Albert and Rogers.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Daly's Theatre company, "A Southern Maid."

STOLL TOUR.

(See page 19.)

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VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Rose Garden."

BRIGHTON HIPPODROME (rehearsal, 12).—Mollie Butler, "Mumming Birds," Leipsig, Fred Duprez, Seven Candy Girls, Sam Mayo, Ruth Astor.

LEEDS HIPPODROME (rehearsal, 12).—Gilbert Payne's "Wedding Belles," Les Medini, May Sherrard, Haig Bros. and Ryan.

LIVERPOOL HIPPODROME (rehearsal, 12).—Gene Gerrard, Marie and Brown, George Lee, George Pickett, George and Butcher, Nixon Grey, Jerry and company.

MANCHESTER PALACE (rehearsal, 11).—Shaun Glenville, Dorothy Ward, Versatile Three, G. S. Melvin, Olga Morselli, Marjorie Fulton, The Four Kadex.

NEWCASTLE HIPPODROME (rehearsal, 12).—"The League of Notions."

PARIS ALHAMBRA.—Allan Shaw, Delson Trio, Gabaroche, Grock and Partner, Paul Vandy, Mimi, Four Sisters Martelloni, Paul Bernard, Klein Family, Fifi, Doris Ashton.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Chu Chin Chow."

SHEFFIELD HIPPODROME (rehearsal, 12).—Jock Mills, Bert Errol, Fagan, Haydon and Nevard, Wilson Hallett, Nelson and Nelson, Marriott Edgar.

SOUTHAMPTON HIPPODROME (rehearsal 12.30).—Two Meurs, Gicardo, Fox and Rose, Annie Rooney, Sam Hilton, G. T. Pattman.

SOUTHEND HIPPODROME (rehearsal, 12).—Les Rouges et Noirs.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Kanetto, G. W. Monkman, Maud Allan, Five Cardinals, Harry Barrett, Syd Moorhouse, "Judges' Seal."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Victoria Monks, Tod Slaughter and Co., Sunshine Girls, Imperial Trio, James Fawn, Zellini.

ALDERSHOT ALFRED BERTS MILITARY HALLS (rehearsal 12, at Stanhope).—Hughes and Wilkins, Simmo Pegonie, Sisters Crawford, La Petite Rita, Elasto, Sidney Dolf, The Langford Duo, Little Meg, Arthur Albert, The Ombiers.

ATTERCLIFFE PALACE (rehearsal, 1).—Dan Leno, junr., Lloyd and Montrose, Harry and Hilda Barton, Flora and Alberta, W. C. Watts.

BATH PALACE (rehearsal 1). — Jack Goodson's revue "Hello, America."

BRIDLINGTON OPERA HOUSE.—Seeners' "A Trip to Paris" Co.

DERBY HIPPODROME.—"The Futurists."

DUNDEE KING'S THEATRE (rehearsal, 12).—Billy Bennett, Florence Yaymen, Fenton Bros., El Ray, Bain and Hill, Les Vieviaris.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Webb and Page's "All Put" revue.

EXETER HIPPODROME.—Ten Loonies, Thornbury, Bros. Obo, Elsie Sime, Yoga and Assistant, J. H. Scotland.

KINGSTON EMPIRE (rehearsal, 12.45).—Major Raymond Phillips' airship, Jimmy Jewel and Co., Frank E. Franks, Les Pomi, Three Equals, Geddes Brothers, Ryan and Raymond, Rose Cambry.

LLANDUDNO PALLADIUM (rehearsal, 2).—Ray Brothers present "Frivolities."

LONDON SHOREDITCH.—Miss Victoria Carmen and Shadow, "Peeps Behind the Screen" Co., O'Shea Girls and Terry, Scala and Lillian, Winifred Hammond, The Enzers, George Lloyd, Bernhardts, Coy and Demuir.

LUTON PALACE THEATRE (rehearsal, 12.30).—Marie Lawton, the Osborne Trio, Frances Kinders, Syd. Haigh and Geo. Dunville.

MAIDSTONE PALACE (band call, 1.30).—Frank Laurence's company in "An Irish Maid."

PENGE EMPIRE (rehearsal, 12).—"The Butterfly on the Wheel."

PETERBOROUGH EMPIRE (rehearsal, 1).—The Sydney Syndicate presents "There You Are, Then."

READING PALACE THEATRE.—Lew Lake's "Splinters of 1922" (Red Company).

WALHAM GREEN GRANVILLE (rehearsal, 12).—Dick Tubb, Reg Wentworth, Boy Ronald, Meegan Bros., Mabel Costello, "Our Musical Ancestors," Ray and Evans.

NEW ACTS.

WILL ATKINS.

Mr. Will Atkins, a new light comedian, made his bow to London at the Granville, Walham Green, on Monday. He first appears immaculately clad in evening dress, as though returning from a festive evening, and his number, "The Last 'Bus Home," provides an opportunity for sundry sly digs at Society in general, not forgetting the inhabitants of the great metropolis in particular. In his second number he depicts an American "live wire," replete with patter concerning life across the Herring Pond—the whole concluding with an injunction to the audience to "Smile through life." Mr. Atkins had to respond to two calls, and has every reason to be satisfied with his première.

MAURICE PIENA.

Competition amongst musical publishers is a good proposition for everybody, and the first to profit is the customer. Maurice Piena has another offer to his clients, which they would be well advised to take advantage of. It consists of a parcel of six rattling good numbers, flowing and light intermezzi, for the sum of six shillings and sixpence for full orchestra, extra first violin and piano, or smaller combinations pro rata. These works are by Gabriel Marie and Henry Morrison, whose numbers have an attractive lilt and melody. It should not be forgotten either that Maurice Piena also caters for everything in the musical line. His collection of violin and 'cello wallets for strings is unique, and contains some beautiful examples. These are done in two shapes, in real leather, in suede, all colours, a very soft Morocco, and in various coloured crocodile, all lined oilskin, and air and weather-proof.

Ernie Mayne's Latest.

Last week, at the Hippo., Brighton, Ernie Mayne introduced another "gem" called "The Dustman's Wife," which proved a scream. Ernie will introduce this song next week at the Victoria Palace. It is written and composed by J. P. Long.

Adam Tomlinson.

At Finsbury Park last week Adam Tomlinson resumed in town after his holiday trip to America with his wife, Violet King, the clever violinist, appearing just now on the L.T.V. Circuit. Adam spent most of his time in Brooklyn with his son Robert, who, since he left this country about two years ago, has done remarkably well, and at present holds an important post with a prominent banking concern.

Miss Lucy Clarke, the well-known contralto, who in private life is Mrs. Richard Elliot, has been elected a member of the Islington Board of Guardians. She represents the Thornhill Ward in the interests of the ratepayers and anti-Socialist associations. Mrs. Elliot attended the first meeting of the nemly-elected Board held on Friday evening last.

"THE SHOWBOX"

At Birmingham.

A new venture, entitled "The Showbox," was staged at Birmingham Alexandra Theatre on Easter Monday before crowded audiences. It is described as a revue of entertainment, and certainly preserves the character of a revue, with a soupçon of drama and opera thrown in. Its main characteristics are quick movement—there are no waits—period scenes, pleasing ensembles, and an abundance of comedy. The Theatre Productions are responsible for the show, which is bright and sparkling, and has the great advantage of being performed by a capable cast which can boast of unusual merit in its vocalism, judged by the standard of musical comedy from which it has borrowed something to make so agreeable a mixture. The dressing and scenery are in excellent taste, the latter enhancing the effect of the particular periods involved. Mr. John Howitt is the producer, the lyrics are by Reg Cooper, Mark Stone, and Jay Whidden; and the music is shared by the latter, David Cochrane (of the Alexandra), and Josie Bradley. Mark Stone has a chief comedy part, and his happy vein made him friends with the audience at once. In different and graver style Harry Gunn was also a success. As vocalists Enrico Marni and Alma Vane did extremely well, and Marjorie FitzAllen likewise sings agreeably. Jennie Gregson takes a prominent part, and invests it with piquant humour; Josie Bradley does the "Telephone Vamp" attractively; Frank Paull displays capital versatility; and Billie White has a good sense of broad comedy. An extremely varied entertainment, gripping one's interest, with a Grand Guignol act and a seaside flirtation among its scenes, was received with enthusiasm, and deservedly so.

"AN IRISH MAID."

Musical Comedy, in 6 Scenes, Produced at Balham Hippodrome, on Monday, April 17, 1922.

Mr. Frank Laurance's new musical comedy, by C. H. Berry, "An Irish Maid," was very successfully produced at the Balham Hippodrome last week. The heroine is Pat Malone, who, to avoid marrying Jimmy Foster, a wealthy suiter, runs away with Bridget, the male servant, to London. Here she is discovered, and, exercising the usual woman's prerogative, changes her mind, marries Jimmy, and all ends merrily.

Miss Betty Green essays the title-rôle, and is a big success. She has considerable personal charm, is a clever little actress, and a dainty singer. She put a lot of good work into her rendering of "I Want a Boy" and other numbers. Bridget is capitally played by that excellent comedy merchant, Mr. George Franklin. He is very funny in song, dance, and general comedy work. Mr. Theodore Cass successfully undertakes the character of Major Malone—a good character study this, and Miss Norah Lennox, as Pat's friend, Betty Russell acts and sings well. Laune and Louise are a first-rate dancing duo, and a good-looking chorus of singers and dancers also contribute to the success.

LONDON, SHOREDITCH.

Figuring on the bill at this popular East End hall this week are the popular ballroom dancers, The Martinis, elegant, finished, and artistic in their chorographic display now as always, and very successful in their new numbers. Their dancing competition to be settled on Friday adds zest to their exhibition. Their grace and rhythmic movement in the Spanish dance, and other dances, is a triumph of art. Dudley Dale, the long-boot dancer and novelty entertainer, is in great form, and with his charcoal and easel and the celerity with which he depicts the story on canvas as he sings it is a matter of wonder and a laugh all the time, especially as he embellishes his work with funny stories. His golliwog dance is good. Maud Hughes shines as a vocalist in her chosen ballads, "We Two Shall Meet Again," and "Sally, the Sunshine of Our Alley," which show off her powerful and melodious voice to great advantage. This turn was received with great favour, and rendered with spirit. Lively Jim and pretty Winnie Lorigan, in a "mixed grill," provide food for the mind rather than the palate, and mirth and melody figure in their bill of fare. Acrobatics, imitations, calisthenics, and conundrums also are in their selections, but dancing and somersaults are the feature. Gladys Smith, Johnnie Walker (of course Scotch, in spite of his capital Charlie Chaplin episode), and a mascot, are high-class entertainers, and contribute a pretty song scena refined and jolly, with plenty of go and good singing; it is a very popular turn. Herbert Darnley, the well-known comedian as a pantomime dame, in "Least Said Soonest Mended," and the comic stunt with interruptions, "Welcoming Him In," is very droll. Hugo and Ewill, eccentrics, give a capital turn, and do not belie their title. The two Canadians, lady expert instrumentalists, can blow their own trumpet to great effect, and the saxophone, too, is well played. The Medini trio of equilibrists on unsupported ladders give a clever, skilful exhibition of balancing, and play various instruments at this altitude, the ladder taking the place of stilts; a marvellous show.

METROPOLITAN.

One of the Metropolitan's chief attractions this week was Haley's talented juveniles. They are an exceptionally clever lot of children, and sing and dance with great charm. Especially clever are the two who give an exhibition of eccentric dancing. Among the songs "The Tears of An Irish Mother" and "Silver Stars" were sung very sweetly by members of the troupe. Another number was the dancing of an old-fashioned minuet. Poli, the lightning cartoonist, presented a novel and amusing turn. Whilst sketching he kept up a running fire of jokes and humorous observations which did not seem to handicap his execution in the least. Among other things he drew the portrait of a member of the audience, and then concluded his turn with a clever portrait of the Prince of Wales.

Herbert Darnley, the quaintest of dames, has a very comic personality, which he showed to the fullest advantage in two very original songs. His patter concerning a spiritualistic meeting was met with rapturous applause.

Hilda Nelson, in "Gems of Melody," sang beautifully. Her voice is of the most exquisite tone. She was ably assisted by Patricia Rossborough, pianiste, and Peter Muscaut, 'cellist. The act is also very well staged. Belle Sylvia was greatly appreciated in two numbers, and her recitation "Shell Shock" after being brought before the "tabs" was an extremely clever bit of fooling. The Five Niagra Sarattos gave a wonderful exhibition of tumbling and balancing. Gilday and Fox were extremely clever exponents of trick bicycling and the playing of wind instruments. Woodward and Page and Key and Keyworth, two excellent turns, the latter extolling the humorous side of the Hebrew, concluded an excellent bill.

EMPRESS BRIXTON.

Yelson Trio opened the programme with a remarkably fine gymnastic act, which was well received. Then came Arthur Pond, who rendered comic songs in his usual breezy style; his patter was very funny, causing a great deal of laughter. The next to delight the audience were Louie Tinsley and Company, in a new sketch, entitled "H'Anniversaries," which kept the audience in roars of laughter from beginning to end. Special mention should be made of the acting of Louie Tinsley. Following, Betty and Vivien Heywood gave a very clever musical and vocal entertainment, which was loudly applauded. Jack Warman amused the audience with some very clever patter and songs. Key and Keyworth, with songs at the piano, greatly pleased the house. Tucker, the singing violinist, elicited a storm of applause, and was encored. Djim and Bill terminated an excellent programme with a clever exhibition of trick cycling, &c.

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FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"MORAN, OF THE 'LADY LETTY.'"
Marks 10.

Famous Lasky (American) production. Six reels, featuring Dorothy Dalton and Rudolph Valento.

GENERAL DESCRIPTION.—An adventure story of the most attractive type, finely produced and acted, the settings of which, mainly on board ship, are wonderfully photographed, and splendidly convey the atmosphere of nautical life.

STORY.—The unusual type of heroine is personified in Moran, who lives aboard her father's ship, and is as good a sailor as any man. A fire causes the complete destruction of the "Lady Letty," and the whole crew are drowned with the exception of Moran, who is rescued by Ramon Laredo, and taken to a pirate ship captained by Ketchell, an unspeakable wretch. Ramon is actually a wealthy young society man, who has been kidnapped by the crew of the "Heart of China," for the sake of any ransom that may be forthcoming for him. Very much attracted by Moran, he acts as her champion, when Ketchell begins to make himself unbearable and, aided by the good-hearted Chinese cook, after many adventures and a good hard fight, the black-hearted captain gets a timely and well-deserved death, and Ramon is at liberty to rejoin his numerous and wealthy friends; but he prefers to stay and take up the position of champion for life to Moran.

ACTING.—Dorothy Dalton gives a very effective and finished portrayal of Moran. Rudolph Valento is Ramon, and adds another triumph to his list. Ketchell, the Chinese cook, and, in fact, every part is well enacted.

PHOTOGRAPHY.—Brilliant.

"SHIRLEY."—Marks 9.

Ideal (British) production, five reels, featuring Clive Brook and Elizabeth Irving.

GENERAL DESCRIPTION.—An excellent film version of Charlotte Brontë's novel, well acted and produced.

STORY.—Robert Moore, Yorkshire mill-owner, introduces new labour-saving machinery into his property, bringing down the wrath of his employees on his head, for they fear unemployment and starvation. They go so far as to wreck the machines, whereupon Moore orders a fresh lot. He is upheld in his course by Shirley, who owns neighbouring property, and this causes an interest to spring up between the two. With the arrival of the new machinery, the workmen revolt, and a somewhat dangerous skirmish is the result, during which Moore is injured. It is while nursing Robert that Shirley discovers her friend Caroline loves him, and with wonderful self-sacrifice gives up all thought of having him herself, in order to save her friend unhappiness. In a Mid-Victorian kind of sentimental side issue, Caroline also discovers her long-lost mother.

ACTING.—The name part is quite well played by Carlotta Breeze; Elizabeth Irving is pretty and pathetic as Caroline; and Clive Moore makes her a strong-minded lover as Robert Moore.

PHOTOGRAPHY.—First-class. The admirable Yorkshire moor settings are delightful, and the Victorian atmosphere has been well caught.

"SAM'S KID."—Marks 9.

African Film Production, five-reel drama, featuring Hayford Hobbs, M. A. Wetherall, Dick Cruikshanks, and Gertrude McCoy.

GENERAL DESCRIPTION.—A pretty romance, filmed in the South African veld, the pictures being beautifully clear.

STORY.—Cole, the pretty and unaffected daughter of the woman Sam Bentley had loved and lost, on the death of her mother is adopted by him, and at the end of her school days comes to live at Sam's primitive shack in the wilds of the African veld. Sam has as his partner young David Grier, who is none too well pleased to learn that a young girl is coming to live with them, and rightly judges that their bachelor methods of keeping house will not suit the new arrival. However, when Cole does appear, her pleasing manner and appearance make an immediate appeal to David, and between them the dilapidated shanty quickly assumes a different aspect. But this era of peace and happiness does not last long, owing to Henry Jackson, a wealthy settler and neighbour, who forces his unwelcome attention upon Cole. By means of lies and blackmail he nearly accomplishes his purpose, but is frustrated by David after a fierce struggle, and the only obstacle is thus removed to David and Cole's happiness.

ACTING.—First-class all round, a delightful performance of Cole being given by Gertrude McCoy.

PHOTOGRAPHY.—Excellent.

"THE BEAUTIFUL GAMBLER."
Marks 9.

F.B.O. Universal, four reels, featuring Grace Darmond.

GENERAL DESCRIPTION.—Sensational melodrama in which the leading incidents are a fire and a trial for murder.

STORY.—A daughter's sacrifice for the sake of her father, who is a ruined man, is no novelty in fiction, and "The Beautiful Gambler" is another variant of a familiar story, worked out, however, in a way that affords plenty of opportunity for sensational incident. Hanlon, the man who brings ruin on himself by gambling, has a daughter, Molly, who, in the belief that she will save her father, marries Kirk, also a gambler. Her sacrifice, however, does not serve the intended object, as the old man commits suicide. Her husband is a brute who makes his young wife's life an unhappy one, and compels her unwilling aid in running his gambling-den. Here she one day makes the acquaintance of a young fellow named Miles Rand, whose sympathy for Molly quickly develops into love. The place is burnt to the ground, and it is supposed that Kirk has lost his life in the fire. This event leaves the way clear for the marriage of Miles and Molly, but the happiness of the newly wedded couple is speedily put an end to by the reappearance of Kirk. While engaged in a desperate fight with Rand he is shot, and suspicion points to Miles; however, while his trial for murder is in progress the confession of a former employe of Kirk's clears the accused, and brings the story to a happy ending.

ACTING.—Miss Grace Darmond is a very attractive representative of Molly Hanlon, and receives excellent support from the other members of a strong cast.

PHOTOGRAPHY.—Quite satisfactory.

"WITHOUT BENEFIT OF CLERGY."
—Marks 10.

Associated Exhibitors' Production. Six-reel Drama, featuring Virginia Brown Faire and Thomas Holding.

GENERAL DESCRIPTION.—An intensely human drama, beautifully acted and produced.

STORY.—The scene is laid in Lahore, and concerns the love of Ameera, a beautiful Hindoo girl, for John Holden, an English officer who had saved her from the hateful attentions of one of her own countrymen. Her love is returned by him, and, "without benefit of clergy," the two live an ideally happy life, a little son being later born to them. This state of affairs continues until this little fellow, who is loved by all who come into contact with him, dies of fever, his broken-hearted mother soon following him to the grave. The scenes leading up to this dénouement provide some of the finest acting seen on the screen for many a day, Miss Brown Faire and Mr. Thomas Holding enacting their parts with admirable restraint and naturalness. The story ends with the virtual destruction, as the result of a deluge, of the abode in which, against all convention, East and West had met, for a time in supreme happiness.

ACTING.—The support accorded the two principals is on a par with the general excellence of the production.

PHOTOGRAPHY.—Superb.

GLEANINGS FROM FILMLAND.

A Unique Collection.

A remarkable collection of genuine antique cut-glass chandeliers has been gathered together for the "British Screencraft" film production of a romantic drama, based on the life of Lord Byron. The film has no less than twenty-four interior scenes, representing fashionable drawing rooms, dining rooms, and ball rooms of the period, and as it was desirable to avoid duplication, different chandeliers have been obtained for each scene. The whole collection that will be seen in the film represents a value of nearly £4,000. The total value of the furnishings for the picture will exceed £12,000, quite exclusive of cost of costuming (carried out by Messrs. L. & H. Nathan), and building and erection of scenes.

A. A. Milne on the Screen.

Aubrey Smith and Faith Cellie appear as film comedians in a short comedy entitled "The Bump," which was specially written for the screen by A. A. Milne, the well-known author of "Mr. Pim Passes By." Owing to the increasing interest in shorter films, this film and others by the same author are being re-issued at the Poly Cinema, Oxford Circus, commencing on Monday last.

The Gloucester Theatre de Luxe.

The formal opening of the Theatre de Luxe, Northgate-street, Gloucester, after extensive alterations, took place on the 17th inst., when the theatre was inspected by the Mayor of Gloucester (Councillor J. O. Roberts), members of the Watch Committee of the City Council, and a number of prominent ladies and gentlemen of the city and neighbourhood, who were afterwards entertained to luncheon by the directors of Electric Theatres (1908), Ltd. A point of general appreciation was the splendid view of the screen from all parts of the hall, the width of the gangways, and the safety and ventilating arrangements. The Mayor presided at the luncheon, which was held in the tea lounge.

Death of David Jockelson.

The death occurred in Sunderland, on Thursday, at his residence, 5, The Oaks West, of Mr. David Jockelson, the proprietor of the Picture House, South Shields. Mr. Jockelson, who was in his 50th year, came to this country from Russia 36 years ago, and settled in Sunderland, where he was well known and popular. Six years ago he suffered a stroke, and never properly recovered. He projected, some years ago, a scheme for building a super cinema theatre and café restaurant in Holmside, Sunderland, and plans for its establishment received the sanction of the authorities. His indisposition, however, prevented the scheme from being carried into effect. Mr. Jockelson, who was associated with a number of entertainment enterprises, in addition to that at South Shields, leaves a widow, two sons, and three daughters.

HELPFUL ADVICE TO CONFECTIONERS, BAKERS, AND THE ALLIED TRADES.

Mr. Arthur Valentine (President of the Northampton Grocers' Association) says in an article which appeared in the "Grocer" dated September 17, 1921.

"Get out of the rut; don't keep flog ing dead horse. If there is a demand in your locality for a Cafe, and you have the accommodation, open one. It pays. If you already have a Cafe, instal a Soda Fountain; make a speciality of American Iced Dishes, Peach Melbar, Banana Split and Pineapple Flip." This is not theory, but practice. Mr. Valentine purchased a Flugel Soda Fountain in order to ensure the maximum success. Profit by his experience and start your Soda Fountain Bar now with a FLUGEL SODA FOUNTAIN. Send at once for our free illustrated Booklet describing the Flugel Machines in detail.

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— The —
"JARDINE ORCHESTRAL ORGAN"
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THE STOLL PICTURE THEATRE KINGSWAY, W.C.
Then write us for particulars.
JARDINE & CO., LTD. (Established over 100 years).
Organ Builders. *Tone Specialists.*
OLD TRAFFORD . . . MANCHESTER.

ENTERTAINMENT FINANCE.

Provincial Cinema Report.

SHARES FAIRLY ACTIVE.

There has been a comparatively good demand for theatre and cinema shares during the past week, interest having been quickened in the former by the re-opening of Drury Lane, and in the latter by the report and accounts of the Provincial Cinema Theatres, which panned out better than was anticipated by the market. Drury Lane shares found buyers between 15/16 and 1 1/16. Purchasers are more numerous now, also, because the shares are fully paid, the 5s. liability having been called up before the restoration scheme was undertaken, and brokers find the fully paid £1 Drury Lane shares far more marketable than the old partly paid shares were wont to be. The activity was due also to the realisation that the cost of the refitment of Old Drury has been financed entirely from the company's own resources.

The chief feature in the cinema share market has, as I have previously observed, been the report of the Provincial Cinema Theatres. Taking into consideration the general depression in picture-land, very gloomy forecasts were made as to the results of the year for this important concern, but the showing is not as bad as was expected. Consequently, the preferred ordinary shares, which had been well written down to discount the bad news, have now risen to 8s. 6d., being 1s. 6d. above last week's price, and there is a lot of quiet buying taking place at this figure. The B Preference shares have also moved up the same amount, and have changed hands round about 14s. 6d. In sympathy with this movement, Stoll Picture Theatre Ordinary are 9d. harder at 11s. It is interesting to note this tendency, for Stoll shares are the "bell wether" of the cinema flock, and any advance in price is usually taken as an indication that the cinema industry is doing better business. In the Music Hall section Victoria Palace shares have had a busy week, with plenty of buyers about. They are now around 18s. 6d., and on the basis of their 25 per cent. dividend, they are certainly worth picking up at anything near this price.

Present Prices.

The following list gives prices at the time of writing in the more active amusement shares:—

CINEMA COMPANIES.

	Stock or Share.	Price.	Last Divi-dend. %
Provincial Cinema Theatres	£1	8/6	
Do. 10% Part Pref. Ordinary	£1	9/-	10
Do. 7½% Cum. B. Pref. ..	£1	15/-	7½
Do. 7½% Cum. A. Pref. ..	£1	16/6	7½
Stoll Picture Theatre (Kingsway)	10/-	11/6	12½
Do. 8½% Cum. Pref. ..	£1	17/6	8½
Do. 7% 1st Mortgage Debenture Stock ..	£8		
National Electric Theatres	10/-	12/6	20
THEATRE AND MUSIC HALL COMPANIES			
Alhambra	£1	11/3	5
London Pavilion	£5	2½-⅝	6
Oxford	£5	4	
Theatre Royal, Drury Lane	£1	⅝-1 1/16	10
Victoria Palace	10/-	15/10½-18/9	25

Provincial Cinema Theatres.

The passing of the dividend for the latter half of the year on the Preferred Ordinary shares of the Provincial Cinematograph Theatres was a sufficient indication that earnings in 1921-22 had suffered a severe contraction. The report now to hand shows that gross profit is down from £224,900 to £100,800, though more sources of revenue have been available. The net profit, after allowing £26,000, as against £25,000, for depreciation, but before setting aside anything for income and corportation profits tax, which on the last occasion, accounted for £15,000, is £74,800, as compared with £184,900.

The directors state that more has been paid in amusement tax than is represented by net profit, and that a further burden on revenue has been the financing of sites, which, for the time being, cannot be developed owing to the general trade depression. The available balance is £111,400, and, after allowing for the Preference interest and the Preferred Ordinary dividend for the first half of the year, a balance of £28,500 remains to go forward. In 1920-21 the full dividend was met on the Preferred Ordinary capital, and the Ordinary shares got 12 per cent., while £36,700 was carried over. This is the first occasion on which the company has failed to make a distribution on its ordinary capital.

Violet Hopson in Butcher's Programme.

Following on the two racing films starring Violet Hopson, to be released through Butcher's Film Service, announcement is now made of the trade show of the third of the series of films featuring this popular star. It is entitled "When Greek Meets Greek," and has been produced by Mr. Walter West. Adapted from the novel by that popular author Paul Trent, this production introduces Stewart Rome in the rôle of an American steel magnate, with Violet Hopson as his secretary in the first part of the film.

Swedish Photo Playhouses.

According to the March issue of the "Swedish Export," published by the General Export Association of Sweden, of all the countries in the world Sweden is the one best supplied with motion-picture houses, and "goin to Bio" is the national pastime most intensely pursued. With a population around six millions there were at the end of 1919 not less than 600 playhouses of that kind in full swing, in addition to a number of perambulating picture shows. Stockholm itself, with about half a million inhabitants, has something like 75 picture houses. Playgoers to picture shows numbered 60,000,000 in 1919 for the whole country, but this figure has shrunk considerably since that time. The general slackness in business and manufacturing has naturally affected the attendance, just as in other countries, although the results may not be fully evident as yet. Most of the films shown in Sweden are dramatic productions. Natural scenery pictures of Sweden and other interesting spots are also much appreciated by Swedish picture goers.

THE WEEK'S RACING.

Newmarket First Spring Meeting.

THE TWO THOUSAND.

This week will see the first classic races of the season fought out, the Two Thousand Guineas, open to both colts and fillies, and occasionally won by the latter, and the One Thousand Guineas, confined to fillies. The former is often enough the first real try-out of the colts over a mile, though a number of them may have performed in more or less easy tasks previously as part of their preparation.

As a general rule it is reasonably safe to stand on two-year-old form so far as the colts are concerned. Although, of course, in many cases, the extra distance finds out their weak points and means their relegation to the ranks of non-stayers, with those who do survive the ordeal in this respect it is in the main a case of the best at two years coming out the best at three.

With the fillies it is a different matter. They are proverbially very dangerous quantities to deal with at this time of year, and often enough the result of the One Thousand means an utter topsy-turveydom of form.

There is another matter to consider this season. Last year, owing to the long-continued drought, it was found impossible, or at least inadvisable, to subject a number of the bigger youngsters to hard training. The result is that a number of practically, or wholly, dark ones so far as form is concerned, are coming out from day to day and beating those that had half-marked themselves as being in the first flight as two-year-olds.

Of those engaged that have already won races this season may be mentioned Captain Cuttle, Weathervane, Westmead, Craigangower, South Croft, and Norseman, while the Manton colt, Tamar, was up against a real good one when second to Collaborator, and excuses are made that lack of condition had a deal to do with his downfall. Lembach, Polyhistor, and others that took high rank as two-year-olds have done too poorly this season to fancy.

The most taking performance over a mile so far was that of Captain Cuttle when winning the Wood Ditton Stakes. He simply played with his field, and ran home a full six lengths ahead of some very useful performers. He had only run once as a juvenile, and he made a great impression by giving Collaborator a hard race over six furlongs at level weights, and it is apparent that he has come on in quite the right way since.

The equally easy victory of Collaborator in the Craven Stakes considerably damped the ardour of Tamar's friends, as the latter was receiving over a stone, and could not hold the Newmarket colt at any part of the race. Tamar's adherents hope for better things with another fortnight's work, but Captain Cuttle, judging through Collaborator, should hold him safe as houses. The Beckhampton colt has not been idling since; indeed, he has greatly pleased his connections by his resolute style in finishing out his gallops.

Weathervane has done splendidly since winning the Greenham Stakes, and has doubtless come on a few pounds. Naturally there is a general hope that he may follow in the footsteps of Minoru and win, but when we consider that he only had a neck the better of Leighon Tor, and that the filly was conceding him 7lbs., it is obvious that his improvement would have to be immense to have reached absolute top class.

Westmead won in electrifying fashion over seven furlongs at Newbury and has done well since. He may be able to race the full mile, but it is taking a lot on chance.

Craigangower, South Crofty, and Norseman have all done well over a mile this season; indeed, Norseman has shown ability to hang on a bit further. That they are all good colts is certain, but even so, there is a long way between second-class and the absolute best.

Of those that have not been out in public this season we take Mr. S. Joel's Pondoland to stand out from his fellows, although the dark St. Louis is spoken of as a good one. We shall stand on the former of this pair. His work was consistently good all through last season, and he finished up quite in the first class. When tried a few days back, he finished a good third to Bumble Bee and Sicyon, with Stingo easily beaten for third place. What the weights were the stable alone knows, but Pondoland did sufficiently well to make it evident that he will be a great danger.

Captain Cuttle, Pondoland, and Weathervane look the pick, and of these we hold a strong preference for

CAPTAIN CUTTLE,

expecting Pondoland to give him most trouble.

Hints for the Week.

On Wednesday, the Bretby Handicap may end in favour of MARCIA or Vindictive, both of whom are in absolutely tip-top condition.

On Thursday the selected of RE-ECHO or Welsh Spear will want a lot of beating for the March Stakes, but whichever runs will have to skip along to beat Simon Pure.

On Friday, for the One Thousand, while greatly dreading Golden Corn, we shall stand on LEIGHON TOR, and as an each-way investment she should be sound after her fine running in the Greenham Stakes. If Pogrom runs in place of her, take the tip; it will be an obvious one.

On Saturday, at Hurst Park, the Victoria Cup is very open, and will take a lot of winning. The pick we take to be Leighton, Roman Bachelor, Monarch, Sicyon, and Silver Maze, and we shall stand on our Lincolnshire Handicap champion, MONARCH, each way.

Gloria Swanson.

This celebrated Paramount star, who is now paying her first visit to England, is the favourite film star of Elinor Glyn. In fact, it was Miss Swanson who aroused the novelist's interest in motion pictures. As the heroine of the Paramount film of Sir James M. Barrie's "Admirable Crichton," the star created such a profound impression upon Mrs. Glyn that the latter decided to write a film play specially for her. Within six weeks of this determination, the author was on her way to California with the script of her first original story for the screen, "The Great Moment," in which Miss Swanson will next be seen by picture-goers.

AMUSEMENTS IN AUSTRALIA.

(FROM OUR OWN CORRESPONDENT.)

MELBOURNE, Jan. 30, 1922.—Dame Melba has just concluded a series of 30 concerts (15 in Melbourne, and a like number in Sydney). All seats were five shillings, and the scramble for tickets left the impression that many more concerts could easily have been fully booked. The Diva, who was most gracious in the matter of encores, was assisted by Miss Una Bourne (pianist), John Lemone (flautist), and a fine orchestra, under the leadership of Mr. Alberto Zelman.

Pantomimes are in full swing. J. C. Williamson are playing "Babes in the Wood," whilst the enterprising Fuller Bros. are running no less than four (two each in Melbourne and Sydney). This is a record, and certainly shows considerable business pluck. Messrs. Fuller's Circuit allows them the choice of diverting some excellent talent particularly suitable to this popular class of entertainment.

John D. O'Hara is making his final appearance in Australia, the play being "The Laughter of Fools." Messrs. Williamson's Musical Comedy Company, with Miss Maude Fane in the lead, are keeping the booking office busy, and the vaudeville companies of Fuller Bros. and Harry G. Musgrove continue to draw their full share of patronage.

An Accidental Escape.

What might have proved a severe accident was narrowly avoided by Frank Dane one day recently during the filming of scenes for the new Raleigh King production "Creation." As the villain of the story, he had to make his escape from a second floor window by means of a rope of sheets. When about half way down a knot in the sheets gave way, and Frank descended earthwards. Luckily, however, he managed to break his fall by a big laurel bush, and he grabbed at the branches. Here he hung suspended until someone came to his rescue. Save for a few scratches and a torn coat Dane escaped undamaged.

THE GREAT "GORDON" SYSTEM

Below are last week's successes, and remember we have scored DAILY since commencement of the Flat Racing Season on March 20th.

Monday	ROSEDEW	Won 3/1
	GOLDEN MYTH	Won 4/1
Tuesday	ALLURE	Won 5/1
	NAINE	Won 4/1
Wednesday	CLARION	Won 4/1
	PARAGON	Won 5/1
Thursday	ZAREBA	Won 5/1
	DART UP	Won 5/1
Friday	SANTAVON	Won 7/2
	BETTY S. F.	Won 5/4
Saturday	DAYDAWN	Won 4/1
	PAY ONLY	Won 4/1

THE KING OF SYSTEM INVENTOR'S IDEA.

A Schoolboy can understand it.
NO TIPS. NO DISPUTES.
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Before you invest a penny you can prove this System for yourself.
SEND NO MONEY.
A stamped address only is required from you.
SOME BIG WINNERS ARE CERTAIN
during the next few weeks, and you can be on.
Send now to
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2, Desmond Avenue, Newland, nr. Hull.

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THE "TIC-TAC"
ALWAYS HAS THE LATEST

The Tic-Tac is the guide to many thousands of sportsmen throughout the Kingdom. Many jobs and good things are given in this wonderful publication, and what is missed in the paper is invariably given by the Wire and Letter Service.

GOLDEN MYTH WON 4 to 1 was sent to all Daily Wire Clients on Easter Monday, whilst on Tuesday we had very hard lines with **LADY BESSA** each way, 3rd, **10 to 1.**

These winners follow such as **PILLORY 8 to 1, BLACKLAND 8 to 1, AMBOYNA 5 to 4,** Grandcourt 5 to 1, Craigangower 4 to 1, Killeen 7 to 2, Gamli 7 to 4, Pillory 10 to 1, Romany Fiddle 5 to 1, Westmead 3 to 1, Corusca 2 to 1, D'Orsay 5 to 1, etc., etc.

WE SEND PROOF WIRES TO THE PRESS EVERY DAY BEFORE RACING.

THE "TIC-TAC" TELLS YOU WHAT TO LEAVE ALONE.

THE "TIC-TAC" TELLS YOU WHAT TO BACK.

A SPECIAL BIG JOB IN THE "TIC-TAC" FOR NEXT FRIDAY.

The advertised job for last Friday won all right, and we have no doubt about this one.

This is exclusive news, and is alone worth the price of a season's subscription to the "TIC-TAC." It is something you can plunge on.

We also have other Special News to hand that enables us to state that we can confidently promise

THREE BIG JOBS
in the next Issue of the "Tic-Tac."
YOU MUST HAVE THE "TIC-TAC."
THE TERMS.

The "Tic-Tac" is a private publication. It is issued to subscribers only, and is posted every Monday afternoon in plain sealed envelopes, and in time to reach all parts of the UNITED KINGDOM by the first postal delivery on Tuesday. The terms for the "Tic-Tac" are as follows:

Single Copy.—One Shilling and Stamped Addressed Envelope.
Six Weeks.—Six Shillings, post free.
A FREE JOB MESSAGE FOR SUBSCRIBERS.

To every subscriber remitting 6/- for six weeks' issue of the "Tic-Tac," and who encloses a stamped addressed envelope, the proprietor will undertake to send FREE a Special Job Message. It runs either on Friday or Saturday, and we shall have particulars about noon the day before the race, and will post early. From what we hear this will be **ONE OF THE BIGGEST JOBS OF THE SEASON.** and will be well worth a full season's subscription (30/-) to the "Tic-Tac."

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SINGLE WIRE, 5/- FIVE WIRES FOR 20/-

These are the results of the very latest despatches from the "Tic-Tac" Special Intelligence Department each morning, and no matter what you pay or whom you try, you cannot get better information.

Address at once to:—
Editor, "TIC-TAC,"
Myton Chambers, HULL.

P.S.—On Friday last all wire clients received **NORTY GURL, WON 9/2.**

A
Clear Brain
and physical well-being are impossible when the stomach and bowels are out of order and the liver and kidneys in a sluggish condition. All distressing symptoms are quickly dispelled by
Holloway's Pills.
For Throat and Chest Troubles, Rheumatism, Lumbago, Sciatica, Stiffness in the Joints; also Cuts, Bruises, Burns, etc., there is nothing to equal
Holloway's Ointment.

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Boy and Girl Soon Cured by Germolene.
Nurse surprised at Rapidity of Cure.

Mrs. Taylor, of 29, Diamond-road, Slough, Bucks, says: "I am writing to say that Germolene has completely cured my little girl, aged five, and my boy, aged 10, of ringworm. It was a great trouble to me when I found they were suffering from this complaint. The ointments and preparations prescribed did not appear to have any effect, and the nurse attending advised the X-ray treatment, but this I was unwilling to try.

"Reading about cures effected by Germolene, I was induced to give it a trial, and I am very thankful I did. Very soon the children were both quite free of the trouble.

"The next time the nurse called she was astonished to find the children cured, and asked me what I had used, saying she had never in her experience seen so rapid a cure. I think Germolene is wonderful."

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Germolene is matchless as a remedy for

Eczema	Piles	Skin Eruptions	Pimples
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Rashes	Ulcers	Ringworm	Chilblains

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ON THE ROAD.

PLAYS.

AFGAR (BLUE).—April 24, Playhouse, Cardiff; May 1, Hippo., Putney.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—April 24, Alex., Hull; May 1, T.R., Nottingham.
BELLE OF MADRID.—April 24, Hip., Preston; May 1, H.M., Walsall.
* BELLE OF NEW YORK.—April 24, Lyceum, Newport; May 1, Alex., Birmingham.
* BETTY (MACDONALD & YOUNG).—24, Hip., Birkenhead.
* BILL OF DIVORCEMENT.—April 24, T., Derby; May 1, Grand, Wolverhampton.
* BILL OF DIVORCEMENT.—April 24, Grand, Luton.
* BIRMINGHAM REPERTORY THEATRE CO.—April 24, Cambridge; May 1, King's, Hammersmith.
* BLUE LAGOON (T. C. WRAY).—April 24, Dublin; May 1, Birkenhead.
* BROWN SUGAR (LION, WALLS AND HENSON).—April 24, Grand, Oldham; May 1, T.R., Bolton.
* BROWN SUGAR (MAINWARING-DUNSTAN).—April 24, Palace, Gloucester; May 1, T.R., Merthyr Tydvil.
* BULL-DOG DRUMMOND.—April 24, Grand, Blackpool; May 1, O.H., Leicester.
BUTTERFLY ON THE WHEEL.—May 1, Empire, Penge.
* CARL ROSA OPERA CO.—April 24, Cardiff; May 1, Cardiff.
* CARL ROSA OPERA CO.—April 24, Leeds; May 1, Bradford.
* CARL ROSA OPERA CO.—April 24, Warrington; May 1, Northampton.
CARNIVAL (MATHESON LANG).—April 24, Princes, Manchester; May 1, Court, Liverpool.
CATCH OF THE SEASON.—May 1, W.P., Brighton.
* CHARLEY'S AUNT.—April 24, New T.R., Castleford; May 1, T.R., Norwich.
DEANE (HAMILTON) CO.—April 24, County, Shrewsbury; May 1, County, Shrewsbury.
* DENVILLE REP. CO. (ALFRED) (PINK).—T.R., Ashton.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
* DENVILLE REP. CO. (WHITE).—Victoria, Burnley.
* DIPPERS, THE.—May 1, T.R., Birmingham.
* DOLLAR PRINCESS, THE.—April 24, Grand, Wolverhampton.
DORAN (CHARLES) SHAKESPEAREAN CO.—April 24, T.R., Worcester; May 1, T.R., Bath.
EDGE OF BEYOND.—April 24, T.R., Bournemouth; May 1, T.R., Nottingham.
* ELEVENTH COMMANDMENT.—April 24, T.R., Sheffield.
ELIZA COMES TO STAY (JACK ESMOND'S).—April 24, Grand, Croydon; May 1, Gaiety, Hastings.
* FAIR AND WARMER.—April 24, Alhambra, Barnsley; May 1, Grand, Derby.
* FAITHFUL HEART.—April 24, O.H., Belfast; May 1, T.R., Halifax.
* FORBES-ROBERTSON (FRANK) AND CO.—April 24, O.H., Blackpool; May 1, Grand, Swansea.
FRENCH LEAVE.—April 24, T.R., Barnstaple (3), Palace, Bridgwater (3).
* GARRIELLE.—April 24, Prince's, Bradford; May 1, O.H., Belfast.
* GARDEN OF ALLAH.—April 24, Leeds; May 1, O.H., Southport.
* GIPSY PRINCESS (IMESON).—April 24, Lyceum, Newport.
* GIPSY PRINCESS, THE (L.M.S.).—April 24, Boro', Stratford.
GOLDEN MOTH, THE.—April 24, T.R., Leeds.
* GREAT ADVENTURE, THE.—April 24, Palace, Salisbury.
* HILL MITCHELSON (E.) REPERTORY CO.—April 24 and May 1, T.R., Middlesbrough.
* HUNKY DORY.—April 24, Paisley; May 1, Harrogate (3).
IRISH MAID.—May 1, Palace, Maidstone.
IRVING (MISS ETHEL AND CO.).—April 24, T.R., Huddersfield; May 1, T.R., Newcastle.
* JEFFERSONS, THE.—April 24, Pier, Eastbourne; May 1, Hippo., Margate.
KINEMA KID, THE. — April 24, Pal., Maidstone.
* KNAVE OF DIAMONDS (DANIEL MAYER AND CO.).—April 24, O.H., Harrogate; May 1, T.R., York.
* KNAVE OF DIAMONDS (HOWARD AND CHATTELL).—April 24, Tunbridge Wells.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—April 24, T.R., Birmingham; May 1, W.G., Blackpool.
* LADY OF THE ROSE.—April 24, Lyceum, Sheffield; May 1, Grand, Leeds.
* LILAC DOMINO (BUTT).—April 24, Court, Liverpool; May 1, Prince's, Manchester.
* LITTLE BIT OF FLUFF.—April 24, Swansea; May 1, Gloucester.
* LONDON'S GRAND GUIGNOL.—April 24, New, Oxford; May 1, P.G., Folkestone.
LOVE AMONG THE PAINT-POTS.—April 24, Globe, Deal; May 1, Palace Pier T., Brighton.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—April 24, P.G., Folkestone; May 1, T.R., Cambridge.
* MAID OF THE MOUNTAINS (GEO. EDWARDES).—May 1, Grand, Blackpool.
MAN WHO STAYED IN BED.—April 24, Palace, Salisbury (3).
* MARY (BUTT).—April 24, P.O.W., Birmingham; May 1, T.R., Portsmouth.
* MISS LANCASHIRE, LTD.—April 24, H.M., Carlisle.
* MY OLD DUTCH (CHEVALIERS).—April 24, T.R., Exeter; May 1, Playhouse, Cardiff.
* NIGHT OUT, A (T. C. WRAY).—April 24, T.R., Lincoln; May 1, Golders Green.
* NIGHTIE-NIGHT.—April 24, Grand, Swansea.
* O'MARA OPERA CO.—April 24, Liverpool.
ONE NIGHT OF FOLLY.—April 24, Emp., York.
* PARTNERS, THE.—April 24, Pier, Eastbourne; May 1, Hip., Margate.
* PRIVATE SECRETARY, THE.—April 24, T.R., Plymouth; May 1, O.H., Torquay.
RIDDING OPERA CO.—April 24, Hip., Selby; May 1, T.R. and O.H., Stockport.
* ROMANCE.—April 24, W.G., New Brighton; May 1, T.R., Blackburn.
* ROTTERS, THE.—April 24, W.P., Brighton.
* ROYAL DIVORCE, A.—April 24, T.R., Leamington; May 1, T.R., Worcester.
* SALLY (GROSSMITH AND MALONE).—April 24, T.R., Newcastle.
* SALLY IN SOCIETY.—April 24, H.M., Carlisle.
SCANDAL.—April 24, Emp., Penge.
* SEVEN DAYS' LEAVE. — April 24, County, Reading.
SIGN OF THE CROSS.—April 24, O.H., Coventry.
* SIGN ON THE DOOR.—April 24, T.R., York; May 1, P.O.W., Birmingham.
* SOUTHERN MAID.—April 24, Emp., West Hartlepool.
* SYBIL.—April 24, T.R., Rochdale; May 1, New, Oxford.
STORY OF THE ROSARY, THE.—April 24, Empire, Edmonton.
TERRY (FRED) CO.—April 24, Grand, Croydon; May 1, Grand, Swansea.
* THANK YOU, PHILLIPS.—April 24, O.H., Northampton; May 1, Grand, Hull.
* WEEK-END, A (W. W. ELLIS NO. 1 CO.).—April 24, Barrow; May 1, Lancaster.
* WOMAN TO WOMAN.—May 1, T.R., Bournemouth.

REVUES.

* ALL ABOARD.—April 24, T.R., Edinburgh; May 1, Pav., Ayr.
ALL PUT.—May 1, T.R., Edinburgh.
ALL THE BEST.—April 24, Public Hall, Slough.
BAND-BOX, THE.—April 24, T.R., Barnsley; May 1, Royalty, Barrow.
BEAUTY AND THE BURGLAR.—April 24, Emp., Kingston.
* BEHIND THE SCENES.—May 1, Emp., West Bromwich.
BOW-WOW.—April 24, Metro., Bootle.
BRAN PIE.—April 24, Emp., Newcastle; May 1, Emp., Liverpool.
BRIGHT AND BREEZY. — April 24, Palace, Burnley.
BUBBLE AND SQUEAK.—April 24, Palace, Reading.
* BUZZ ALONG.—April 24, Hip., Stockport.
CHARLIE GOES EAST.—April 24, Palace, Southampton.
CHERRY RIPE.—May 1, Palace, Bradford.
CIRCUS QUEEN, THE.—April 24, Palace, Bath.
COME ON, STEVE.—April 24, Emp., S. Shields.
CRACKERS.—May 1, Pav., Southport.
DAINTY ANKLES.—May 1, Empire, Woolwich.
DINKIE DARLING. — April 24, Empire, Sunderland.
EYE-OPENER.—May 1, Hip., Keighley.
FOOTLIGHT FROLICS.—April 24, Grand, Plymouth.
FRIVOLITIES.—May 1, Pall., Llandudno.
FROTH.—April 24, Coliseum, Glasgow.
FUN SHOP, THE.—April 24, T.R., Aston.
FUTURISTS.—April 24, New, Northampton.
GAY OSTEND.—April 24, Hip., Keighley.
GO-AS-YOU-PLEASE. — April 24, Hippo., Gloucester; May 1, Pavilion, Leicester.
GOLDEN GLITTER.—April 24, T.R., Middlesbrough.
HEADS OR TAILS. — April 24, Hip., Derby; May 1, Hip., Cheltenham.
* HIGH HEELS AND STOCKINGS. — April 24, Emp., Ashton-under-Lyne; May 1, Osbourne, Manchester, O.H., Coventry.
HOOCH AYE.—April 24, Hip., Salford; May 1, H., Ashton-u-Lyne.
HULLO! VENUS!.—April 24, Hip., Bolton.
* IT.—April 24, H.M., Walsall; May 1, O.H., Coventry.
* JACK OF ALL TRADES.—April 24, Palace, Camberwell.
JOY-BELLS.—April 24, Grand, Halifax.
KEEP IT GOING.—April 24, Pav., Leicester.
* KICK-OFF.—April 24, Pav., Glasgow.
* (K)NIGHT OF THE GARTER.—April 24, Hip., Norwich; May 1, Hip., Ipswich.
* LEAGUE OF NOTIONS.—April 24, Hip., Sheffield.
LONDON TO BAGHDAD.—April 24, Bedford, Camden Town.
MINSTRELS OF 1922.—April 24, Hip., Wolverhampton.
MR. TOWER OF LONDON.—April 24, Aberdare; May 1, Port Talbot.
ODDS AND ENDS.—April 24, Alex., Birmingham.
OH, DOLLY!—April 24, Grand, West Hartlepool; May 1, Globe, Consett.
OH! I!—April 24, Hip., Wigan; May 1, Hippo., Leigh.
OH! LAUGH!—April 24, Hip., Llanelly.
* O.K.—April 24, Coventry; May 1, Altrincham.
PATCHES.—April 24, Hip., Brighton.
* PEEP SHOW, THE.—April 24, Emp., Cardiff.
* PINS AND NEEDLES.—April 24, Hip., Golders Green, N.W.
REEL FUN.—April 24, Hip., Cannock.
ROCKETS.—April 24, Grand, Birmingham.
* SCARLET RUNNERS.—April 24, T.R., Pontypool.
SEE YOU LATER.—April 24, Euston Palace.
SHOW BOX, THE.—April 24, Empire, Sunderland.
SPANGLES.—April 24, Hip., Portsmouth.
* SPLINTERS OF 1922.—April 24, Hip., Ilford; May 1, Palace, Reading.
SUNBEAMS, THE.—April 24, Jubilee Hall, Weymouth.
TALK TO YOURSELF.—April 24, Alex., Pontefract.
THERE YOU ARE, THEN.—May 1, Emp., Peterborough.
TIT-BITS.—April 24, Hip., Altrincham.
TWIDDLY BITS. — April 24, Palace, Bradford.
WEDDING BELL(E)S.—April 24, Hip., Chesterfield.
WHAT A DREAM.—April 24, Workman's Hall, Blaengarw.
WHAT A LAD.—April 24, Grand, Consett.
WHAT A NIGHT!—April 24, King's, Longsight.
WHEEL OF FORTUNE.—April 24, Emp., Bristol.

* **Members of the Association of Touring Managers.**

PHŒNIX M. AND D. SOCIETY.

A highly successful representation of Mr. A. A. Milne's comedy, "Mr. Pim Passes By," and Gertrude Jennings' playlet, "The Bathroom Door," was given by this society, at the Guildhall School of Music, recently, in aid of the Worcester College for the Blind. Both pieces were well staged and credit is due to Mr. Barry O'Brien, junr., for his capable production, while the orchestra, under Mr. W. T. Stone, deserves special mention. George Marden, J.P., had a capable exponent in Mr. Edward Yaldwyn, and his wife, Olivia, was cleverly represented by Miss Freda Gardner, who showed considerable dramatic ability. Dinah, his niece, was charmingly played by Miss Marjorie King. Barry O'Brien was very natural and acted well as the boyish lover Brian Strange. Mr. H. Ernest Maunder gave a capital character study as Carraway Pim and Miss Margaret Ballard as Dora Snudden completed the cast.

BANCROFT D.C.

The members of this club gave, at St. George's Hall, Tottenham Court-road, a remarkably good performance of Sir A. W. Pinero's charming and fragrant comedy, "Sweet Lavender." Mr. Alec Shorey contributed a clever and convincing character sketch of the eccentric barrister, Dick Phenyl; Miss Lilian Cooper was charming as the high-spirited, coquettish Minnie; and Miss Elise Cornish as "our aunt," Mrs. Gillilian, created an excellent impression. Notably good performances were given by Mr. Archibald Sinclair as kindly Dr. Delaney, Mr. J. Morley Peel as the irresponsible American, Horace Bream, and Mr. W. Sewell-Singer, who but for a slight lapse of memory was impressive as Mr. Widderburn. Mr. Lionel John acted with pleasant sincerity as the lover, Clement Hale, and Miss Joan Crisp's girlish innocence as "Larry" was most refreshing. Miss Maud Drew imparted poignant emotion to her well-considered reading of the part of Ruth Rolt, and Mr. A. Little Moore as Bulger, the tonsorial artist, and Mr. C. L. Milligan as Mr. Maw, the solicitor, were well in the picture.

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LONDON ASSURANCE STAFF CLUB.

London Assurance Staff Club gave a most enjoyable performance of W. W. Jacobs and L. N. Parker's amusing farce, "Beauty and the Barge," at Cripplegate Institute, in aid of Guy's Hospital, on Monday and Tuesday, 13th and 14th ult. Mr. A. E. Griffith gave a remarkably good character sketch of the part of the genial bargemaster, Captain Barley; Mr. B. S. C. Drew was duly choleric as Major Smedley; Mr. Ernest R. F. Smith made a particularly good Augustus; and Mr. W. Taylor Russell (the producer) made a droll figure of fun of John Dibbs, the gardener. Miss Winifred R. Chatfield was dainty and piquant as the wayward Ethel; Mrs. Frank Anderson was excellent as Mrs. Baldwin, and ludicrous in the extreme as the amorous housekeeper. Miss Cecilia Cumber gave a capital embodiment of the coquettish barmaid-landlady, Mrs. Porter, and Mr. Lester Carter as the little landlord was very funny. Especial praise must be given to all concerned in the rowdy scene at the Old Ship Inn, a capital scene with the roystering sailor-men as portrayed by Messrs. W. O. Clark, C. W. Bazell, R. H. Butcher (a good stage manager), A. J. Mirylees, and R. H. Gollan. Mr. H. D. Tilburn essayed the rôle of Lieut. Seton Boyne fairly successfully, and Mr. M. A. Blackwood and Miss K. S. Coleman as the other pair of lovers were good. Mr. Harold Mummery was highly diverting as Tom Codd, first mate of the "Heart in Hand." Praise is due to the Bon Accord orchestra, under the direction of Mr. Leonard Coombs, and Mr. George Morgan's cornet solo, "Waiting for Me," was delightful.

SOUTH SHIELDS AMATEUR OPERATIC SOCIETY.

This society opened their fifth season at the High Shields Palace Theatre with a fine performance of "Iolanthe," which proved at once a musical and artistic triumph. A chorus of nearly 70 voices did full justice to the melodious score, and not the least factor in the success of the evening was the augmented orchestra under the direction of Mr. Colin Veitch. Miss Mary Carmichael used her fine contralto voice excellently in the title-rôle, and played with judgment. Miss Dora Robson as the Queen of the Fairies was impressive and dramatic. Miss Doris Barrow, in the exacting part of Phyllis, invested it with no little charm. As the Arcadian shepherd Strephon, Mr. George Bainbridge sang well in both his individual numbers, and in the duets with Phyllis. Mr. David Ditchburn as Earl Mountararat looked the Peer to the life. Mr. James Patton as Earl Tolloller used his fine tenor to advantage. Mr. Robert F. Harbottle as the Sentry had little to do, but did that little well. Mr. A. Young in the part of the Lord Chancellor displayed rare whimsical humour, and in the small parts of Celia, Leilia, and Fleta the Misses Mabel Lawson, M. Carling, and E. Earl were well placed.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Ethel Griffies—Wednesday, April 26.
Lennox Pawle—Thursday, April 27.
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Sable Fern—Friday, April 28.
C. M. York—Saturday, April 29.
Marjorie Maude—Saturday, April 29.
Tom Costello—Sunday, April 30.
May Palfrey—Monday, May 1.
Edgar Romaine—Monday, May 1.
Jessie Preston—Monday, May 1.
J. P. Harrington—Monday, May 1.
Maud Allan—Monday, May 1.
Peggy Pryde—Tuesday, May 2.
J. K. Jerome—Tuesday, May 2.
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Address all communications to the Managing Director.

CALLS FOR MAY 1, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Peggy O'Neil and Co. in "Kippers and Kings," Carmen Hill, Owen Nares, Teatie and Babs, The Four La Fittes, Betove, Four Jacksons, Macford's Mysterious Clock, Mendez Troupe, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Keyes and Kodey, Van Dock, Cohan and Dorothy, Jen Latona, Gillie Potter, The Mountfords, Terry Wilson, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Elsie Bower, Fyne and Hurley, Frank Ellis ton and Co., Ethel Bull, Kenna Bros., The Chisholms, Malcolm Scott, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Kenneth Maclaine, Daimler and Eadie, Tom Clare, Page's Dolls, Terry Twins, Kay and Lawler, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Mark Coney, Bel-Air Trio, Lake and Barrasford, Rich Hayes, Mullaney Bros., Fayre Four Sisters, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Huxter Bros., Mott and Killroy, Alan Brooks, Hilda Nelson, Eric Barber and Co., Ernie Ream, Bioscope.
(Matinees Monday and Tuesday.)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Escoe and Haig, Abbie Mitchell and Co., George French, Joe and Johnny, Newhouse and Merrill, Fisher and Lea, Rosie Lloyd, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10.0 a.m. for:—
Hedges Brothers and Jacobson, Long Tack Sam, Jack Lane, Jay Laurier, Pichel and Scale, Apollo Trio, Barker and Wynne, Frank Maura, Harris and Trevor, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, May 1, 1922.

LONDON PAVILION.
C. B. Cochran's production
"Fun of the Fayre."

OXFORD.
C. B. Cochran's production
"Mayfair and Montmartre."

METROPOLITAN.
Rehearsal at 12.15.
J. Cummings presents
"See You Later."
Dudley and Stafford. Jessie Allan.

CHELSEA PALACE.
Rehearsal at 12.
Herbert Wellesley presents
"Peeping Tom."

SOUTH LONDON.
Rehearsal at 12.
Royal Welsh Ladies. Clarke and Ritchie.
Theo. Ward. Solo.
Fred and Billy Larkum. Rene Dawes.
Maud Hughes. Guilly and Jeanny, etc.

WATFORD PALACE.
Rehearsal at 2 30.
J. H. Shaw and Co. present
"The Quaker Girl."

EUSTON.
Rehearsal at 12.

EAST HAM.
Rehearsal at 12.
June Mills assisted by Wm. Innes.
The Five Jocks. Kitty Curtis.
Chas. Falla. The Keros.
Billy and Doris Harley. Betty Bowden, etc.

TOTTENHAM.
Rehearsal at 12.
Noni and Horace. Florrie Forde.
The Lisbons. Those Four. Le Dair.
Rocco and La Maresky. Fred Keeton.
Ford and Lewis.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Florrie Forde. Jock McKay.
Those Four. Bert Maddison.
Dave Godfrey and Dora. Two Cures, etc.

BRIXTON EMPRESS.
Rehearsal at 12.
Moore and Roby. Dick Henderson.
Haley's Juveniles. De Havilands.
Lorna Ray. Norman White.
Four Clovelly Girls. The Reegoes.

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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THAT'S HOW I BELIEVE IN YOU

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Blackpool's Emphatic Verdict.

Nothing more conclusive than the predominance of Feldman number has ever been witnessed at Blackpool. They are heard all over the town, being sung, whistled, played, and danced to by every individual in the vast crowd of holiday-makers. Easter week in Blackpool might have been termed Feldman week with equal truth. Feldmanism has surely supplied the musical goods for 1922, and Blackpool has taken the first opportunity of delivering them to an appreciative public.

Everybody's Doing It!

Bands and concert parties, numbering hundreds of instrumentalists and vocalists, are "putting over" "Ma," "Crooning," "Drifting," "Well I Never," "Ain't We Got Fun?" "Yearning for You," "That's How I Believe In You," "Mississippi," "The Shiek," "Bimini Bay," "Moonlight," "Wimmin," "Sunny Tennessee," "Uncle Sambo," "Smilin' Through," and many others of the Feldman select with fine effect. Everybody's doing it, *and everybody's happy.*

The Bands.

The active (instrumental) Feldmanists in Blackpool include Harry Wood's Band (Empress Ballroom, Winter Gardens), Mons. A. Spiero's Picardy Band (Tower), J. Woolf Gaggs (Tower Ballroom and Syncopated Novelty Bands), Tom Cheetham's Tower Circus and Café Bands, Victor Budd's Palace Ballroom Band, Sam Speelman's famous Symphony Orchestra (North Pier), Frank H. Jepson's nine orchestras, James Shirley's orchestras, Oswald Broome's orchestras, the Trocadero Ballroom Café orchestras, and J. Daniel's, the famous organist at the Hippodrome.

LESLIE HATTON.

Leslie Hatton.

An inspiring turn, always and everywhere popular. Keen on good songs, and gets them from Feldman's. Believes in keeping hold of a good thing, and for that reason still features "Can't You Heah Me Callin', Caroline?" a number which he works in captivating manner. Mr. Hatton has just introduced the popular ballad "That's How I Believe In You," and finds it great.

The Vocalists.

Amongst the numerous vocalists handing out Feldman fare are Albert Lyon's "Summits," Ernest Binns' "The Arcadians," the Four Holloways at the Tower Circus, Norma Collins and May Greenwood and company, also at the Tower Circus, Douglas Stewart's "Charades," Central Pier, and capable demonstrators by the score.

Hilda Had 'Em!

Hilda Glyder was at the Palace, Blackpool, last week, and gave a fine display of Feldmanism in "Ma," "She Knows It," and "Sammy Dear." Hilda had the crowd with her all the merry way.

FOOTLIGHT FLASHES.

Scotland's Song.

Reg. Wentworth is convinced that Scotland will soon turn down "Scots Wha Hae" in favour of "Missin' Mammy's Kissin'," which he is featuring in the Land o' Heather to delighted audiences. Glasgow, and Dundee in particular, are fairly gone on Reg's song.

Exclusive.

Jessie Allan's repertoire is exclusively Feldman. At East Ham last week Miss Allan had four fine ballads in "Crooning," "That's How I Believe in You," "When Shall We Meet Again?" and "Yearning for You," and her high reputation was fully maintained.

Carpentier's Favourites.

Glen Wilbur, whose famous New York Yale Hawaiian Band is so popular at the Midland Grand Hotel, Manchester, tells us that when Georges Carpentier listened to the band the other night he made a special request for "Crooning," and "Ain't We Got Fun?" and expressed extreme pleasure when these numbers were played

Fred's Favourite.

Look out for Fred Barnes in "Italian Skies." The number fits him down to the ground, and great things are expected. The popular light comedian will not disappoint, neither will the song.

Real Scotch.

Always a dainty turn, Daisy Taylor is more attractive than ever in "I've Had a Good Time With the Girls." Both song and singer are real Scotch, and neither are underproof!

Variety at the Alhambra.

When the Alhambra opened to variety the other week, Feldmanism was represented by Ella Retford in "He's Mine, All Mine." The Ten Loonies in "Amazon," and Joe Cohan and Anna Dorothy in "Toddle Along."

MURRAY HEDGES.

Murray Hedges.

The Murray Hedges Syncopated band is a popular feature of musical Edinburgh. Palais De Danse patrons in the Scottish capital know and appreciate this magnificent dance combination, which features the best music in the best style. "Ma," "Wimmin," "Mississippi," "The Sheik," and "Kill 'Em With Kindness," figure regularly in their programmes, and for special exhibition dances these and other Feldman numbers are in insistent demand.

Hit of Her Career.

Lilly Lancaster (of Roy and Lancaster) says "You Never Know" is the hit of her career. Frank Roy, her able partner, enthuses over "Timbuctoo," and his concert party "Hobbies" have been instructed to add these two numbers to their already large Feldman list. Mr. Roy expresses the wish that Feldmanism will be on top this year again. It is even so! What about Blackpool's verdict?

Distinctive!

Terry Wilson, in a special pierrot suit made for the purpose, is featuring "Ain't We Got Fun" at the Palace, Blackpool, this week. An emphatic success too!

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